Alaṅkāra-kaustubha

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Alaṅkāra-kaustubha

by

Kavi Karṇapūra

The Jewel of Poetics

Co-translators:

Matsya Avatāra Dāsa

Gaurapada Dāsa

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Contents



Dedicated to:

His Divine Grace
A.C. Bhaktivedanta Svami Prabhupāda
founder-ācārya
International Society for Krishna Consciousness

Introduction

Kavi Karṇapūra's first name was Paramānanda Dāsa. Śrī Caitanya Mahāprabhu jokingly called him Purī Dāsa (*Caitanya-caritāmṛta,* Antya 12.49). Kavi Karṇapūra received Mahāprabhu's mercy at a young age: The Lord put His big toe in the child's mouth (CC, Antya 12.50). Accordingly, *Alaṅkāra-kaustubha* is a masterpiece of poetical theory. This treatise rivals the greatest works of its kind.

For the most part, Kavi Karṇapūra followed the methodology of poetical theory expounded by Mammaṭa in *Kāvya-prakāśa,* the bible of Sanskrit poetics. Kavi Karṇapūra paraphrased Mammaṭa's definitions of poetical concepts, but he composed all his illustrative examples. On occasion he showed creativity in the theory as well.

The science of poetics was an essential feature of a classical education. This narrative by Vṛndāvana Dāsa Ṭhākura shows how Alaṅkāra (poetics) was a prominent subject in those days:

daive pathe mukundera saṅge daraśana
haste dhari' prabhu tā'ne bolena vacana

"āmāre dekhiyā tumi ki-kārye pālāo?
āji āmā' prabodhiyā vinā dekhi yāo?"

mane bhāve mukunda, "āji jinimu kemane?
ihāna abhyāsa saba mātra vyākaraṇe

ṭhekāimu āji jijñāsiyā 'alaṅkāra!
mora sane yena garva nā karena āra!"

lāgila jijñāsā mukundera prabhu-sane
prabhu khaṇḍe' yata artha mukunda vākhāne

mukunda bolena"vyākaraṇa śiśu-śāstra
bālake se ihāra vicāra kare mātra

alaṅkāra vicāra kariba tomā' sane"
prabhu kahe"bujha tora yebā laya mane"

viṣama-viṣama yata kavitva-pracāra
paḍiyā mukunda jijñāsaye 'alaṅkāra

sarva-śakti-maya gauracandra avatāra
khaṇḍa khaṇḍa kari' doṣe saba 'alaṅkāra

mukunda sthāpite nāre prabhura khaṇḍana!
hāsiyā hāsiyā prabhu bolena vacana

"āji ghare giyā bhāla-mate puṅthi cāha
kāli bujhibāṅa jhāṭa āsibāre cāha"

"By chance the Lord met Mukunda on the path. The Lord held Mukunda's hand and said: "Why do you run away as soon as you see Me? Let Me see how you run away today without answering Me." Mukunda thought: "How will I defeat Him today? I know that He is well-versed in grammar, so after a while I will question Him on Alaṅkāra. I will beat Him so thoroughly that He will never again be proud in my presence." The debate began and they plied each other with questions. The Lord defeated each of Mukunda's explanations. Then Mukunda retorted: "Grammar is for children. Only little boys dwell on this subject. Let us discuss Alaṅkāra." "As you wish," replied the Lord. Thereafter Mukunda cited some of the most difficult yet well-known texts of poetical theory and asked questions on different aspects of poetics. The omnipotent Lord Gauracandra then pointed out various faults in the verses. Mukunda was unable to reestablish what the Lord had refuted. The Lord smiled and said: "Go home now and study your books carefully. Tomorrow, if you like, we'll discuss this further." (*Caitanya-bhāgavata,* Ādi 12.6-16)

The Title

In Sanskrit, many book titles express the concept of shedding light on a topic. Typically, the first word in a title refers to the topic and the second word refers to a thing which sheds light. In the title *Alaṅkāra-kaustubha,* the word *alaṅkāra* is a synonym of *sāhitya* (literature) and *kāvya* (poetics), and the word *kaustubha* refers to the famous red jewel the Lord wears on His chest. Thus the title literally means "a Kaustubha for poetics".

In Sanskrit poetics, sometimes authors select a peculiar term for "chapter": For example, in *Kāvya-prakāśa,* a chapter is called *ullāsa.* Kavi Karṇapūra uses the term *kiraṇa* (ray). As a jewel emits rays, so this Kaustubha jewel emits ten rays that illumine ten traditional topics of Alaṅkāra-śāstra (Sanskrit poetics).

Similarly, Baladeva Vidyābhūṣaṇa entitled his textbooks on poetics *Sāhitya-kaumudī* (a moonbeam for [shedding light on] poetics) and *Kāvya-kaustubha* (a Kaustubha jewel for [shedding light on] poetics), and Rūpa Gosvāmī entitled two of his *kāvya*-related treatises with the names *Nāṭaka-candrikā* (a moonbeam on dramaturgy) and *Ujjvala-nīlamaṇi* (a sapphire for [shedding light on] *ujjvala-rasa* (*madhura-rasa*)). In other contexts, the term *alaṅkāra* means either literary ornament (chapters 7-8), emotional ornament (5.165), or bodily ornament.

Format

In most classical works on Alaṅkāra, the format is threefold: *kārikā* (definitional verse), *vṛtti* (elaboration) and *udāharaṇa* (example). In poetics, a definition is called *sūtra.* Sometimes one *kārikā* contains several *sūtras.* The number of the *kārikā* is in parentheses on the right of it. When authors break down one *kārikā* into *sūtras,* they mention each *sūtra* separately, with its corresponding elaboration and example. On that occasion, the letters a, b, c and d after a *sūtra* represent the four lines of the *kārikā.* In this publication, the numbers

of the *kārikās* follow Purī Dāsa's numeration scheme. However, all the numbers we give for reference—in the Commentary and in the footnotes—refer to the central number of the text, not to the number of a *kārikā.* As for the old treatises which still only have a numeration scheme for *kārikās,* such as *Kāvya-prakāśa* and *Sāhitya-darpaṇa,* naturally the reference number denotes the number of a *kārikā.*

Sources

Our source references are:

- Purī Dāsa's edition (Vrindavan, 1947) (Bengali script);
- Ravi-Śaṅkara Nāgar's edition (Parimal Publications, Delhi, 1993); and
- The scans of a manuscript from a university in Cologne, Germany.

We also looked at Haridāsa Śāstrī's reprint, in Devanagari script, of Purī Dāsa's edition (Vrindavan, 1989). Purī Dāsa says he consulted six manuscripts.

An important resource in translating *Alaṅkāra-kaustubha* was Viśvanātha Cakravartī's commentary called *Subodhinī.* The preliminaries of the translations of verses are sourced in it. This commentary accompanies the text in Purī Dāsa's and Haridāsa Śāstrī's editions. The Parimal edition includes the commentaries of Viśvanātha Cakravartī (under the name Lokanātha Cakravartin) and of Śiva-prasāda Bhaṭṭācārya.

Gaurapada Dāsa

Matsya Avatāra Dāsa

Vrindavan, India
Karttika 2015

About the translators

Matsya Avatāra Dāsa taught Sanskrit grammar for nine years in Vraja: six years in Gopī-parāṇa-dhana Prabhu's Sanskrit school in Govardhana, and three more in Vṛndāvana after Prabhuji's departure. He translated Jīva Gosvāmī's grammatical treatise *Hari-nāmāmṛta-vyākaraṇa* in full. He also translated and illustrated Rūpa Gosvāmī's *Citra-kavitvāni,* from *Stavamālā.*

Gaurapada Dāsa translated *Puruṣa-sūkta* (with the commentary of Śaunaka), *Prayuktākhyāta-mañjarī* (by Rūpa Gosvāmī), and the tenth canto of *Bhāgavata Purāṇa* (with the commentaries of the Ācāryas). In the field of Sanskrit poetics, he translated *Bhakti-rasāmṛta-śeṣa* (the definitions of *Sāhitya-darpaṇa* with Gauḍīya Vaiṣṇava examples) and Baladeva Vidyābhūṣaṇa's *Sāhitya-kaumudī* (a remake of *Kāvya-prakāśa*). He is also the author of *A Versified History of Sanskrit Poetics: The soul is Rasa.*

First Ray

A General Description of Poetry

1.1

atha kāvyādi-sāmānyoddeśaḥ. granthārambhe svābhīṣṭa-devatā-nāma-guṇa-kīrtanātmakaṁ maṅgalam aṅgī-kurvan grantha-kāro granthasya nirvighnāṁ parisamāptim āśāste—

At the beginning of the treatise, the author (Kavi Karṇapūra himself), hoping to complete it without obstacle, invokes auspiciousness by glorifying the names and the qualities of his cherished deity:

svānanda-rasa-satṛṣṇaḥ
kṛṣṇa-caitanya-vigraho[1] *jayati*
ā-pāmaram api kṛpayā
sudhayā snapayāmbabhūva bhūmau yaḥ

sva-ānanda-rasa—to relish His bliss; *sa-tṛṣṇaḥ*—eager; *kṛṣṇa-caitanya-vigrahaḥ*—the form of Kṛṣṇa Caitanya; *jayati*—is superexcellent; *ā-pāmaram*—up to and including the lowest kind of people; *api*—even; *kṛpayā sudhayā*—with the nectar that is mercy; *snapayāmbabhūva*—bathed; *bhūmau*—on earth; *yaḥ*—who.

Eager to relish the rasa of worshiping Himself, Śrī Kṛṣṇa Caitanya is glorious. He showered everyone on earth, even the lowest people, with the nectar of His mercy.

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1 Purī Dāsa remarks that three out of his six source references of the text of *Alaṅkāra-kaustubha* read *kṛṣṇaś caitanya-vigraho* (Kṛṣṇa, in the form of Caitanya) instead of *kṛṣṇa-caitanya-vigraho* (the form of Kṛṣṇa Caitanya).

COMMENTARY

In the preliminary, Kavi Karṇapūra, taking the role of a commentator, refers to the author, who is none other than himself, in the third person. This is common in Sanskrit works where the main text and the elaborations are composed by the same person.

Regarding the verse, Viśvanātha Cakravartī says the compound *svānanda-rasa-satṛṣṇaḥ* means either: *svīyo yo bhajanānanda-rasas tatra svayam eva sa-tṛṣṇaḥ* (who is eager to personally relish the bliss of worshiping Himself) or: *sveṣu rādhikādi-bhakta-janeṣv ānanda-dāyako yo rasaḥ śṛṅgārākhyas tatra sa-tṛṣṇas tad-rasam āsvādayitum icchan* (who is eager to taste the *rasa, śṛṅgāra-rasa,* which gives bliss to Rādhikā and to other devotees) (*Subodhinī*).

1.2

sa jayati yena prabhavati
dṛśi su-dṛśāṁ vyañjanā vṛttiḥ
atiśayita-pada-padārtho
dhvanir iva muralī-dhvanir murārāteḥ

[The three translations of the verse are shown ahead.]

jayatir atrākarmakaḥ sarvotkarṣa-vacanas tena namaskāro 'pi vyajyate, "svāpakarṣa-bodhānukūla-vyāpāra-viśeṣo namaskāraḥ" iti nyāyāt. sarvotkarṣaṁ darśayati—padaṁ vaikuṇṭhādi-sthānam, padārtho vastu-bhūto brahmānandas tābhyām apy atiśayī—tatra tatrāpi durlabha ity arthaḥ. tatra bījam āha—yenety-ādi. yena hetu-bhūtena su-dṛśāṁ gopāṅganānāṁ dṛśi netre vyañjanā vigatāñjanā vṛttiḥ prabhavati, ānandāśru-dhautatvāt.

The verb *jayati* (is glorious) is intransitive here and expresses superexcellence. This implies offering obeisances, in accordance with the maxim: "The particular activity favorable for expressing one's subordination is called *namaskāra*." [2]

2 The idea is that when someone or something is superexcellent, a person naturally wants to offer respect. In the Vedic system this is done by offering obeisances.

[First interpretation:]

He demonstrates the superexcellence: The word *pada* denotes the abodes of the Lord such as Vaikuṇṭha, and *padārtha* means a real thing, the bliss of Brahman. The sound of Murāri's flute (*muralī-dhvani*) is even superior to them: This means it is rarely attained even in Vaikuṇṭha or in Brahman. The reason for that is explained with the clause *yena prabhavati dṛśi su-dṛśāṁ vyañjanā vṛttiḥ,* "because of which (sound of the flute) the ointment on the *gopīs'* eyes is washed away." *Yena* (because of which) expresses the cause, *su-dṛśām* (of the beautiful-eyed girls) refers to the *gopīs, dṛśi* means "in the eyes," and *vyañjanā vṛttiḥ* means *vigatā añjanā vṛttiḥ,* "the state in which the ointment is gone (*vi* = *vigatā*)." The ointment on the *gopīs'* eyes disappears because it is washed away by their tears of joy.

[First translation of the verse:]

saḥ—that; *jayati*—is superexcellent; *yena*—because of which [sound of the flute]; *prabhavati*—occurs; *dṛśi*—on the eyes; *su-dṛśām*—of the beautiful-eyed girls (the *gopīs*); *vi-añjanā*—where the ointment is gone; *vṛttiḥ*—a condition; *atiśayita*—which is more glorious; *pada-pada-arthaḥ*—than the place (*pada*) and the substance (*padārtha* (category, thing) is glossed as *vastu* in the *vṛtti*); *dhvaniḥ*—an implied meaning; *iva*—like; *muralī-dhvaniḥ*—the sound of the flute; *mura-ārāteḥ*—of the enemy of the Mura demon.

The superexcellent sound of Murāri's flute is glorious. It transcends the Vaikuṇṭha planets and the bliss of Brahman. It is like an implied meaning, and it causes the ointment on the *gopīs'* eyes to be washed away.

1.3

[Second interpretation (here all the adjectives refer to *dhvani,* not to *muralī-dhvani*):]

granthasyābhidheyam apy upamālaṅkāreṇa darśayati—dhvanir iveti. dhvanir uttama-kāvya-tattvaṁ vyaṅgya-bhūtaṁ yat kim api. sa kīdṛśaḥ? atiśayitau pada-padārthau yena, pada-padārthātirikta ity arthaḥ. suṣṭhu paśyantīti su-dṛśa ālaṅkārikās teṣāṁ dṛśi jñāne yena vyañjanā vṛttiḥ prabhavati prabhur bhavati.

With the words *dhvanir iva* (like an implied meaning), he also reveals the subject matter of the treatise through the use of the *upamā* ornament (simile). *Dhvani* is an implied meaning which is the very essence of high-grade poetry. What is *dhvani* like? It is beyond words and their meanings, in the sense that it is distinct from them. The word *su-dṛśām* refers to those who see well, that is to say those who know poetics; *dṛśi* means *jñāne* (to understand); and *prabhavati* means "is able." Therefore *dhvani* is that by means of which those who know poetics are able to understand *vyañjanā-vṛtti* (the literary function called Suggestiveness).

[Second translation of the verse:]

saḥ—that; *jayati*—is superexcellent; *yena*—by means of which; *prabhavati*—is able; *dṛśi*—to be known; *su-dṛśām*—by those who know well (the knowers of poetics); *vyañjanā-vṛttiḥ*—the function called Suggestiveness; *atiśayita*—are surpassed; *pada-pada-arthaḥ*—by which words and their meanings; *dhvaniḥ*—an implied meaning; *iva*—like; *muralī-dhvaniḥ*—the sound of the flute; *mura-ārāteḥ*—of Kṛṣṇa ("Mura's enemy").

The superexcellent sound of Murāri's flute is glorious. It is like an implied sense. An implied sense is beyond words and their meanings, and by means of it those who know poetics are able to understand the function called Suggestiveness.

COMMENTARY

The term *vyañjanā-vṛtti* is a key term in poetics. And that is the reason Kavi Karṇapūra makes a pun on it. The function called Suggestiveness is expounded in the second chapter. Moreover, Viśvanātha Cakravartī says the meaning of the word *dṛś* in this context is sourced in the *Amara-koṣa* dictionary: *dṛg jñāne jñātari*

triṣu, "*Dṛś* means "knowledge" and "knower." In the latter meaning, the word can be used in any gender" (*Amara-koṣa* 3.3.217).

1.4

kiṁ ca dhvanir nāda-brahma, tad uktam,

[This is the preliminary of the third interpretation:] Moreover, *dhvani* can also refer to *nāda-brahma* (primeval spiritual sound). The explanation is as follows:

mūlādhārāt prathamam udito yas tu tāraḥ parākhyaḥ
paścāt paśyanty atha hṛdaya-go buddhi-yuṅ madhyamākhyaḥ
vaktre vaikhary atha rurudiṣor asya jantoḥ suṣumṇā-
baddhas tasmād bhavati pavana-prerito varṇa-saṅghaḥ [3]

mūla-ādhārāt—from the *cakra* at the root*; prathamam*—at first; *uditaḥ*—rising; *yaḥ*—which [sound]; *tu*—but; *tāraḥ*—primeval sound[4]; *parā-ākhyaḥ*—known as *parā; paścāt*—then; *paśyantī*—[the stage called] *paśyantī; atha*—then; *hṛdaya-gaḥ*—which attains the mind (the subconscious)[5]; *buddhi-yuk*—connected to the intelligence; *madhyamā-ākhyaḥ*—known as *madhyamā; vaktre*—in the mouth; *vaikharī*—[the stage called] *vaikharī; atha*—then; *rurudiṣoḥ*—who wants to cry (i.e. who desires to emit sound); *asya jantoḥ*—of this person; *suṣumṇā*—within the *suṣumṇā; baddhaḥ*—kept; *tasmāt*—after that; *bhavati*—appears; *pavana*—by the wind (i.e. the life air called *udāna*); *preritaḥ*—impelled; *varṇa*—of phonemes; *saṅghaḥ*—the multitude.

At first, when it arises from the Root Cakra, primeval sound is called Parā. Then, when it reaches the subconscious, it is called Paśyantī. Afterward, when it contacts the intellect, it is called Madhyamā. Finally, when it appears in the mouth, it is called Vaikharī. Primeval sound can be perceived in the *suṣumṇā*

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3 Śaṅkarācārya's *Prapañca-sāra-tantra* 2.44.

4 Primeval sound (*nāda,* here called *tāra*) will be described later in greater detail (2.2).

5 Viśvanātha Cakravartī glosses *hṛdaya* as *citta.*

channel.[6] Once it reaches the Vaikharī stage, it is pushed out of the body by air and becomes manifest as phonemes.[7]

tasyāpi sarvotkarṣa-śālitvaṁ, tata eva vedādi-sarva-siddheḥ. tat-pakṣe, ati atiśayena śayitau suptau pada-padārthau yasmin, paramparayā varṇa-padādīnāṁ sarveṣāṁ dhvanir eva bījam iti bhāvaḥ. vyajyate 'nayā sarvam iti vyañjanā māyā, yuṭ-pratyaya-siddheḥ, tasyā vṛttiḥ prapañco yena prabhavatīti. su-dṛśāṁ jñānināṁ jñāne, śeṣobhaya-pakṣa-svīkāraḥ kāvyopayogitvāt.

[**Third interpretation (Here, like in the second interpretation, all the adjectives refer to *dhvani,* not to *muralī-dhvani*):**]

***Nāda-brahma* is superexcellent also because everything, including the Vedas, is produced from it alone.[8] Given that *dhvani* refers to *nāda-brahma,* the compound *atiśayita-pada-padārtha* means: "that in which words and meanings eminently rest." The idea is that only *dhvani* is indirectly the cause of all phonemes, words, and so on. Here *vyañjanā* means Māyā, since the word *vyañjanā* is made with the suffix *yuṭ* in the sense of**

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6 The *suṣumnā* is the channel which extends from the base of the spine to the top of the head and in which the six *cakras* are located. The *Haṁsa Upaniṣad* describes how *nāda* move in the *suṣumnā: nādam ādhārād brahma-randhra-paryantaṁ śuddha-sphuṭika-saṅkāśaṁ,* "*Nāda* is pure like crystal. It extends from the base of the spine to the top of the head." (*Haṁsa Upaniṣad* 1)

7 Viśvanātha Cakravartī: The scriptures on *yoga* state that creation occurs from *nāda-brahma,* which produces *praṇava* (*oṁkāra*), that all sounds composed of phonemes are eternal, and that they become manifest by contact with the throat, palate, and so on. Referring to their opinion, Kavi Karṇapūra writes this interpretation (text 1.4). Everyone can perceive *nāda* when it reaches the Vaikharī stage and is manifest as phonemes, but only the *yogīs* can perceive *nāda* at the Parā, Paśyantī, and Madhyamā stages (*Subodhinī*). Viśvanātha Cakravartī explains the four divisions as follows: The *prāṇa* phase of Vedic sound, known as Parā, is situated in the *ādhāra-cakra;* the mental phase, known as Paśyantī, is situated in the area of the navel, in the *maṇipūraka-cakra;* the intellectual phase, known as Madhyamā, is situated in the heart (the seat of the mind), in the *anāhata-cakra;* and the manifest sensory phase of Vedic sound is called Vaikharī (*Sārārtha-darśinī* 11.21.36). For more details, consult *Bhāgavatam* 11.12.17.

8 Kavi Karṇapūra will elaborate on *nāda-brahma* in the next chapter (2.2-3).

***vyajyate 'nayā sarvam,* "that by means of which everything is manifested." Here the term *vṛtti* means the manifestation, and so *vyañjanā-vṛtti* denotes the material world, the manifestation of Māyā. *Su-dṛśāṁ* refers to the *jñānīs,* and *dṛśi* means *jñāne,* as explained previously. Therefore primeval spiritual sound is that by means of which the *jñānīs* are able to understand the manifestation of Māyā.**

[Third translation of the verse:]

saḥ—that; *jayati*—is superexcellent; *yena*—by means of which; *prabhavati*—is able; *dṛśi*—to be known; *su-dṛśām*—by those who know well; *vyañjanā-vṛttiḥ*—the manifestation of Māyā; *atiśayita*—rest; *pada-padārthaḥ*—in which words and their meanings; *dhvaniḥ*—primeval spiritual sound; *iva*—like; *muralī-dhvaniḥ*—the sound of the flute; *mura-ārāteḥ*—of Kṛṣṇa.

The superexcellent sound of Murāri's flute is glorious. It is like primeval spiritual sound: This sound is the source of words and their meanings, and by means of it the seers are able to understand the manifestation of Māyā.[9]

The last two interpretations are accepted because they are suitable for poetry.

COMMENTARY

Viśvanātha Cakravartī explains: "The last two interpretations are the comparisons to an implied meaning (*dhvani*) and to primeval spiritual sound (*dhvani*) respectively. In this regard, an implied meaning is suitable for poetry inasmuch as it is the life of poetry, and primeval spiritual sound is suitable for poetry because it generates everything, including poetry."

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9 Just as *nāda-brahma* is instrumental in effecting the creation of the universe, so is the sound of Murāri's flute; Brahmā heard the *kāma-gāyatrī* via the sound of the flute, and by repeating that mantra he became enlightened (*Brahma-saṁhitā* 5.27-28). After singing hymns to Lord Kṛṣṇa, Brahmā was instructed by Him in the matter of creation (*Brahma-saṁhitā* 5.57).

1.5

prakārāntareṇoktam arthaṁ stauti,

He praises the subject matter (the superexcellence of *dhvani*) in another way. In this verse also, there are three interpretations:

gokula-lalanāmodī
nānā-vidha eva sa khalu bhāvānām
śābalya-praśamodaya-
sandhi-su-gandhiś camatkārī

atrāpi traya eva pakṣāḥ. sa iti muralī-dhvaniḥ, kāvya-dhvanir nādaś ca. ādye bhāvānāṁ vyabhicāri-prabhṛtīnām, dvitīye 'pi teṣām eva, tṛtīye bhūtānām. ādye gokula-lalanā gopāṅganāḥ, dvitīye gor vācaḥ kulaṁ varṇādis tasya lalanam īpsā, tṛtīye gaur vāg-devatā, saiva kula-lalanā. śābalyaṁ miśrī-bhāvaḥ, praśamo nāśaḥ, udayaḥ sṛṣṭiḥ, sandhiḥ sandhānam, pakṣa-traye 'pi taulyam.

The pronoun *saḥ* (that) denotes either the sound of the flute, a poetical implied meaning or primeval spiritual sound. In the first and second interpretations, the word *bhāvānām* signifies the *vyabhicāri-bhāvas* and so on, but in the third interpretation it denotes living beings. In the first interpretation, *gokula-lalanā* means cowherd girls. In the second interpretation, *go-kula* signifies the elements of speech such as phonemes (*goḥ kulam = vācaḥ varṇādiḥ*), and *lalana* means "a desire to obtain." In the third interpretation, *go* denotes the goddess of speech, Sarasvatī, who is *kula-lalanā* (a respectable lady). The following meanings are the same in all three interpretations: *śābalya* means mixture, *praśama* means cessation, *udaya* means creation, and *sandhi* means combination.

[The three translations:]

gokula-lalanā—the cowherd girls (or because of which there is a desire to obtain, i.e. pronounce, the *varṇas* and so on) (or the goddess of speech, Sarasvatī); *āmodī*—which delights; *nānā-vidhaḥ*—of various kinds; *eva*—indeed; *saḥ*—that (the sound of the

flute, or a poetical implied meaning, or primeval spiritual sound); *khalu*—indeed; *bhāvānām*—of the *vyabhicāri* and other kinds of *bhāvas,* or of living beings; *śābalya*—with the mixture; *praśama*—disappearance, destruction; *udaya*—appearance, creation; *sandhi*—and combination; *su-gandhiḥ*—which is fragrant; *camatkārī*—which astonishes.

The sound of Murāri's flute is variegated indeed. It delights the *gopīs,* and is astonishing because it is fragrant with the mixture, disappearance, appearance, and combination of *bhāvas* such as the *vyabhicāri-bhāvas.*

An implied meaning is variegated indeed. It increases the desire to pronounce the phonemes and the intonations; is delightful; and is astonishing for it is fragrant with the mixture, disappearance, appearance, and combination of *bhāvas* such as the *vyabhicārīs.*

Primeval spiritual sound is variegated indeed. It delights Sarasvatī, and is astonishing for it is fragrant with the mixture, destruction, creation, and combination of living beings.

COMMENTARY

Viśvanātha Cakravartī expounds: Just as a tree is fragrant on account of its products in the form of flowers, so the tree of *dhvani* is fragrant on account of its flowers in the form of *bhāvodaya* (the rise of a *vyabhicārī*), *bhāva-sandhi* (the mix of *vyabhicārīs*), *bhāva-śābalya* (a friction between *vyabhicārīs*), and *bhāva-śānti* (the cessation of a *vyabhicārī*).

1.6

asmin granthe śabdārthayoḥ prādhānyena tayoś ca varṇa-mūlatvena varṇānāṁ ca dhvani-mūlatvena dhvaner nāda-brahmaṇa uddeśaḥ kṛtaḥ.

The sense of *dhvani* as *nāda-brahma* was mentioned because in this treatise words and meanings are prominent; they are based on phonemes; and phonemes are based on *dhvani.*

COMMENTARY

Viśvanātha Cakravartī: Someone might argue, "What is the point of describing in this treatise the *dhvani* that consists of *nāda*?" Kavi Karṇapūra responds to that here. Words are based on phonemes because they are composed of phonemes, and meanings are based on phonemes because they are conveyed by the phonemes. It was described previously how *nāda-brahma* is the sole root of all phonemes (*Subodhinī*).

1.7

atha dhvaneḥ kāvya-prāṇatvaṁ darśayiṣyan kāvyasya śarīrādi-svarūpam āha,

Now, in order to show that *dhvani* is the life of poetry, he describes what constitutes the body and so on of poetry:

śarīraṁ śabdārthau dhvanir asava ātmā kila raso
guṇā mādhuryādyā upamiti-mukho 'laṅkṛti-gaṇaḥ
su-saṁsthānaṁ rītiḥ sa kila paramaḥ kāvya-puruṣo
yad asmin doṣaḥ syāc chravaṇa-kaṭutādiḥ sa na paraḥ (1)

śarīram—the body; *śabda-arthau*—words (or sounds) and meanings; *dhvaniḥ*—an implied meaning; *asavaḥ*—the life airs; *ātmā*—the soul; *kila*—indeed; *rasaḥ—rasa* (aesthetic emotion); *guṇāḥ*—the qualities; *mādhurya-ādyāḥ*—sweetness and so on; *upamiti-mukhaḥ*—beginning with simile; *alaṅkṛti-gaṇaḥ*—the ornaments; *su-saṁsthānam*—nice formation; *rītiḥ*—style; *saḥ*—that; *kila*—indeed; *paramaḥ*—endowed with all good features; *kāvya-puruṣaḥ*—the man in the form of poetry; *yat*—if; *asmin*—in this [Kāvya-puruṣa]; *doṣaḥ*—fault; *syāt*—there is; *śravaṇa-kaṭutā-ādiḥ*—sounding harsh to the ears (*śruti-kaṭu*) and so on; *saḥ*—that well-known; *na*—not; *paraḥ*—any other.

Sounds and meanings are the body of poetry, *dhvani* its life, *rasa* its soul, sweetness, harshness and so on its qualities, simile, metaphor and so on its ornaments, and style its pose. In this way the Kāvya-puruṣa is endowed with all good features. If there are faults in the Kāvya-puruṣa, they are the well-known ones such as harshness to the ears, not the minor ones.

yadi doṣo bhavet tadā śravaṇa-kaṭutādiḥ prasiddhaḥ sphuṭa-doṣa eva doṣaḥ, na tu paraḥ kṣudrataraḥ, rasānapakarṣatvāt. so 'pi yadi bhavati, ato nirdoṣa evāsau bhavitum arhatīty arthaḥ. uddeśo lakṣaṇaṁ parīkṣā ceti granthasya trayo vyavahārās tatrādau śabdādīnām anenaiva ślokenoddeśaḥ kṛtaḥ. lakṣaṇa-parīkṣe kartavye.

If there are faults, then the well-known, obvious faults such as being hard on the ears are those faults. Minor faults are not really faulty, because by nature a minor fault does not detract from the relishment. Thus, even if there is a minor fault, the Kāvya-puruṣa, poetry in the form of a person, is virtually faultless.

***Uddeśa* (simply mentioning something by name), *lakṣaṇa* (defining the thing), and *parīkṣā* (testing the definition to see if it holds) constitute the threefold procedure in a rhetorical work. Of those, first the *uddeśa* of *śabda* and so on has been done with this verse. The *lakṣaṇa* and the *parīkṣā* remain to be done.**

COMMENTARY

The terms *śabda* (sound, word), *artha* (meaning), *dhvani* (implied meaning), *rasa* (aesthetic delight), *guṇa* (literary quality), *alaṅkāra* (literary ornament), *rīti* (style) and *doṣa* (literary fault) have simply been mentioned by name in the verse. They will be defined and expounded in separate chapters in the treatise, in this order.

1.8

atha kiṁ tat kāvyaṁ yasya puruṣatvena śarīrādīni kathitānīty apekṣāyāṁ kāvya-lakṣaṇam āha,

What exactly is poetry, whose body, life force and so on were described as a person? In answer to this, he gives a definition of poetry:

kavi-vāṅ-nirmitiḥ kāvyam (2a)

kavi—of a poet; *vāk*—of the words; *nirmitiḥ*—the composition; *kāvyam*—poetry.

A poet's composition of words is poetry.

kavi-vāg ity ukte kavi-vāṅ-mātrasyaiva kāvyatvāpattiḥ, kavi-nirmitir ity ukte kavi-kṛta-śilpāntarasyāpi, vāṅ-nirmitir ity ukte vyākhyātṛ-viśeṣasaya ca yasya kasyāpi vyākhyā-kauśalasyāpi. asādhāraṇa-camatkāra-kāriṇī racanā hi nirmitiḥ. tena rasāpakarṣaka-doṣa-rahitaṁ yathā-sambhava-guṇālaṅkāraṁ rasātmakaṁ śabdārtha-yugalaṁ kāvyam iti lakṣaṇasya sva-rasaḥ.

If we only said *kavi-vāk* (the words of a poet), then anything a poet writes would be poetry. If we only said *kavi-nirmiti* (the creation of a poet), then a poet's other artistic creations would also be called poetry. And if we just said *vāṅ-nirmiti* (a composition of words), then any clever composition of words by any author would also be called poetry.

The word *nirmiti* (composition) only denotes a composition that creates an extraordinary feeling of wonder. By this understanding, the following definition is self-evident: "A combination of sounds and meanings whose soul is a *rasa,* which is endowed with suitable qualities and ornaments and which has no fault that decreases the relishment is called poetry."

COMMENTARY

The above definition of *kāvya* is a technical interpretation, whereas the purely derivational explanation of *kāvya* is *kaveḥ karma* (the activity of a poet), by the rule: *guṇa-vacanād brāhmaṇādeś ca nṛsiṁha-yaḥ* (*Hari-nāmāmṛta-vyākaraṇa* 1206). Kavi Karṇapūra indirectly mentions it (1.10).

Viśvanātha Cakravartī comments: "Here the definition is stated without using the modifiers "faultless," "a combination of sounds and meanings," and so on, even though these qualifiers were used in *Kāvya-prakāśa.* This is because the definition of poetry as *kavi-vāṅ-nirmiti* is sufficient, since a mere semblance of poetry,

full of faults and without qualities, can never create extraordinary astonishment. The gist is that the qualities such as faultlessness are self-evident in the definition."

1.9

tena "tad adoṣau śabdārthau sa-guṇāv analaṅkṛtī punaḥ kvāpi" iti lakṣaṇaṁ "kuraṅga-nayanā" ity-ādāv api paryāptaṁ bhavati, sa-guṇālaṅkāra-nirdoṣa-śabdārthatvāt. "vākyaṁ rasātmakaṁ kāvyam" iti ca lakṣaṇaṁ "gopībhiḥ saha viharati hariḥ" ity-ādau ca paryāptaṁ syāt, rasātmaka-vākyatvāt. vyatirekeṇa doṣaḥ, yad vākyaṁ na bhavati, tat kāvyaṁ na bhavatīty āyāteḥ, "kūrma-loma-paṭa-cchannaḥ śaśa-śṛṅga-dhanur-dharaḥ, eṣa bandhyā-suto bhāti kha-puṣpa-kṛta-śekharaḥ" ity asya vākyatvābhāve 'pi kāvyatva-darśanāt. yas tu "rītir ātmā kāvyasya" iti paṭhati, na tad api sādhīyaḥ, rīter bāhya-guṇatvāt.

yat tu "lokottara-camatkāra-varṇanā-nipuṇaḥ kavis tasya tādṛg vacaḥ kāvyam" ity api na sādhu, anyonyāśraya-doṣa-prasakteḥ, tathā hi—lokottara-camatkāra-varṇanā-nipuṇaḥ kaviḥ, kaver lokottara-camatkāra-varṇanā-nipuṇā vāk kāvyam iti parasparāśrayaḥ. tat sādhūktam—"kavi-vāṅ-nirmitiḥ kāvyam" iti, kavir iti pāribhāṣikīyaṁ saṁjñeti parasparāśraya doṣo 'pi nirastaḥ. athavā, kāvyatvaṁ nāma gotvādi-vaj jātir eva yathā sāsnādy-avayavavatīṣu go-vyaktiṣu praty-ekam ayaṁ gaur ayaṁ gaur ity anugatākārā yenāsādhāraṇa-dharmeṇāvagatiḥ, sa eva jāti-lakṣaṇaḥ ko 'py asādhāraṇa-dharmo gotvam, tathā śabdārtha-saṅghātasya sahṛdaya-hṛdayāsvādyaḥ ko 'pi kāvyatva-lakṣaṇo dharma-viśeṣaḥ kāvyatvaṁ jātiḥ.

Therefore the definition: "Poetry is faultless sounds and meanings which have a literary quality and an ornament, although sometimes there is no ornament"[10] (*Kāvya-prakāśa* 1.4) suffers from the logical fault of overinclusion because, according to this definition, even a single meaningful word

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10 If the composition has no ornament, it is still considered poetry if it has a first-rate *rasa-dhvani,* according to Mammaṭa: *atra sphuṭo na kaścid alaṅkāraḥ, rasasya ca prādhānyān nālaṅkāratā* (*Kāvya-prakāśa,* verse 1 *vṛtti*).

like *kuraṅga-nayanā* (doe-eyed woman) would have to be considered poetry since it has a quality and an ornament and is faultless.[11]

The definition *vākyaṁ rasātmakaṁ kāvyam,* "A statement[12] **whose soul is a *rasa* is poetry" (*Sāhitya-darpaṇa* 1.3) as well suffers from the fault of overinclusion because, according to this definition, even a sentence like *gopībhiḥ saha viharati hariḥ* (Hari enjoys pastimes with the *gopīs*) would have to be considered poetry since it is a group of words whose soul is a *rasa.* This definition is also faulty because by negative logic it implies that what is not a *vākya* is not poetry, but actually a sentence such as this: "Covered with cloth made of turtle hair, holding a bow made of rabbit's horns, and wearing a wreath made of flowers from the sky, this son of a barren woman is resplendent" is considered poetry although it is not a *vākya.***[13]

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11 In *kuraṅga-nayanā,* there is a simile: "Her eyes are like a doe's eyes." *Mādhurya-guṇa* takes place because the phonemes *r* and *ṅg* are sweet. The rest of the phonemes are soft.

12 Viśvanātha Kavirāja defines a *vākya* (sentence): *vākyaṁ syād yogyatākāṅkṣāsatti-yuktaḥ padoccayaḥ,* "A *vākya* is a group of words endowed with *yogyatā* (congruity), *ākāṅkṣā* (expectancy), and *āsatti* (proximity)" (*Sāhitya-darpaṇa* 2.1). The term *vākya* can signify a multitude of *vākyas. Yogyatā* (congruity) is the absence of absurdity. For instance, *vahninā siñcati* (he moistens with fire) is incongruous, and so it is not a *vākya. Ākāṅkṣā* (expectancy) is the requirement of other words to complete the sense. For example, in *gaur ghāsaṁ carvati* (the cow chews grass), the hearer first hears the word *gauḥ* (the cow) and wants to know: "what about the cow?" The phrase *ghāsaṁ carvati* (it chews grass) then satisfies the hearer's curiosity to know about the cow. However, a mere string of words like: *gaur aśvaḥ puruṣaḥ,* "cow, horse, man" is not a *vākya* because there is no mutual expectancy: The word *aśvaḥ* (horse) does not satisfy the hearer's curiosity to know something about the cow nor does the word *puruṣaḥ* satisfy the hearer's curiosity to know something about the horse, and so on. *Āsatti* (proximity) is the noninterruption of the understanding (the words are uttered without delay). The grammatical definition of *vākya* is: *kriyānvayāvacchinna-pada-samūho vākyam,* "A sentence is a group of words characterized by their connection to a verb (HNV *Bṛhat* 74 *vṛtti*).

13 That sentence is not a *vākya* (sentence in the technical sense) because it has no congruity (*yogyatā*). Purī Dāsa says the sources are *Yoga-vāsiṣṭha-rāmāyaṇa* (*utpatti* 4.20) (but it was not found there) and Śaraṇadeva's *Durghaṭa-vṛtti* (2.28).

The person who says: "Style is the soul of poetry" (Vāmana, in his *Kāvyālaṅkāra-sūtra* 1.2.6) is also wrong, because style is an external quality.[14]

Moreover, the definition: "A person who is expert in descriptions that evoke an extraordinary feeling of wonder is called a *kavi,* and such words of his are called poetry" is also not good because it results in the logical fallacy of mutual dependence. For example, there is circular reasoning when we say that a person who is expert in descriptions that evoke extraordinary astonishment is called a *kavi* and that a *kavi's* words expert in descriptions that evoke extraordinary astonishment are called poetry.

Therefore the definition *kavi-vāṅ-nirmitiḥ kāvyam,* "A poet's wonderful composition of words is poetry" (1.8) is a good definition. Here the word *kavi* is taken in the technical sense, and so the fault of circular reasoning is avoided.[15]

Alternatively, *kāvyatvam* (the state of being poetry) is a category (*jāti*) like cowness, and so on. Just as cowness is a special characteristic, a *jāti,* by which one can recognize the sameness of form in every cow, such as a dewlap, and say: "This one is a cow and that one is a cow," so *kāvyatvam* is a particular special characteristic, a *jāti,* that inheres in words and meanings. It is relished by the connoisseurs in their hearts.

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14 In Vāmana's methodology, style (*rīti*) is not only external, because it can include a *rasa,* and an implied sense. In Kavi Karṇapūra's methodology, however, style is only external because it relates to the type of phoneme (sweet, hard or soft) and to the style of compounding.

15 In the technical sense, the word *kavi* denotes a learned person (*paṇḍita*): *vidvān vipaścid doṣa-jñaḥ san sudhī kovido budhaḥ. dhīro manīṣī jñaḥ prājñaḥ saṅkhyāvān paṇḍitaḥ* ***kaviḥ.*** *dhīmān sūriḥ kṛtī kṛṣṭir labdha-varṇo vicakṣaṇaḥ. dūra-darśī dīrgha-darśī* (*Amara-koṣa* 2.7.5-6). In that line of thought, Kavi Karṇapūra gives a more specific definition of the word *kavi* in text 1.11.

1.10

nipuṇaṁ kavi-karma tat (2b)

nipuṇam—expert; *kavi-karma*—activity of a poet; *tat*—that (*kāvya*).

The expert activity of a poet is poetry.

1.11

atha kāvyaṁ kavi-karmeti
kavi-jijñāsāyāṁ tat-svarūpam āha,

Now that the curiosity to know a poet's nature has arisen because of the above statement, "Poetry is the activity of a poet," he describes a poet's characteristics:

sa-bījo hi kavir jñeyaḥ sa sarvāgama-kovidaḥ
sa-rasaḥ pratibhā-śālī yadi syād uttamas tadā (3)

sa-bījaḥ—one who has the seed; *hi*—only; *kaviḥ*—a poet; *jñeyaḥ*—is to be considered; *saḥ*—he; *sarva-āgama-kovidaḥ*—expert in all kinds of texts; *sa-rasaḥ*—full of *rasa; pratibhā*—creative intelligence; *śālī*—having; *yadi*—if; *syāt*—is; *uttamaḥ*—first class; *tadā*—then.

A poet is someone who has the seed (the innate genius). Moreover, if the person is expert in all the scriptures (*śruti, smṛti,* and texts dealing with music, astrology, botany, and so on), able to relish *rasa,* and has *pratibhā* (creative intelligence), then that poet is first-class.

etena dvaye kavayaḥ sambhavanti, arocakinaḥ sa-tṛṇābhyavahāriṇaś ceti vāmanaḥ. tatra sa-tṛṇābhyavahāriṇaḥ kavaya eva na bhavanti, anādṛtatvāt. arocakina eva kavayaḥ. tena hi "sa-bījaḥ" ity eva kavi-lakṣaṇam, anyāni tu viśeṣaṇāni, sa-bīja-kavir īdṛśaḥ syād ity arthaḥ.

Thus, according to Vāmana (*Kāvyālaṅkāra-sūtra* 1.2.1) there are two kinds of poets: those who have no taste for vulgar things

and those who eat whatever they get, even if it has grass in it.[16] In that regard, the second kind, the indiscriminate poets, are not really poets because they are not considered as such. Only the first kind (the discriminating poets) are actually considered poets. Therefore the word *sa-bīja* alone forms the definition of a poet. The other words (*sarvāgama-kovida, sa-rasa,* and *pratibhā-śālī*) are simply adjectives. The idea is: "A poet who has the seed should be like this."

1.12

kiṁ tat bījaṁ yena sa-bīja iti jñeyaḥ kavir ity āha,

Now the author describes just what is the seed because of which a poet is known to have the seed:

bījaṁ prāktana-saṁskāra-viśeṣaḥ kāvya-roha-bhūḥ (4)

bījam—the seed; *prāktana-saṁskāra-viśeṣaḥ*—a certain previous mental impression; *kāvya-roha*—from which *kāvya* grows; *bhūḥ*—the place.

The seed is a special subconscious impression from which poetry develops.

rohaś ca dvedhā—nirmātṛ-mūlaḥ, svādaka-mūlaś ca, yaṁ vinā nirmātuṁ svādayituṁ ca na śakyate. tenotpatty-āsvādayor evāsya kāraṇatā.

The development is of two kinds: It is based in the composer and in the relisher. Since it is impossible to compose and relish poetry without this previous subconscious impression, the subconscious impression is regarded as the cause of both composing poetry and relishing poetry.

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16 Viśvanātha Cakravartī: As refined gentlemen have no taste for unrefined, tasteless things, so first class poets have no taste for poetry filled with faults, or poetry devoid of qualities and ornaments. Just as animals eat food mixed with grass and dirt, so lesser poets relish faulty poetry.

COMMENTARY

Viśvanātha Cakravartī: A poet is one who has the particular previous *saṁskāra* that is the cause of both composing and relishing poetry. Therefore, even though a like-minded reader may have the previous *saṁskāra* required for relishing poetry, such a person cannot be called a poet because he does not have the previous *saṁskāra* required for composing poetry.

1.13

kāsau pratibhety āha

Now he answers the question "What is *pratibhā*?"

prajñā nava-navollekha-śālinī pratibhā matā (5)

prajñā—intelligence; *nava-nava*—in various new ways; *ullekha*—at describing an object; *śālinī*—adept; *pratibhā—pratibhā; matā*—is considered.

Intelligence adept at describing something in various new ways is called *pratibhā* (creative intelligence).

1.14

athokta-lakṣaṇaṁ kāvyaṁ kiyat-prakārakaṁ bhavatīty ākāṅkṣāyāṁ tad-bhedān āha,

Now, in answer to the anticipated question, "You defined poetry, but how many varieties of poetry are there?", he enumerates the different categories of poetry:

uttamaṁ dhvani-vaiśiṣṭye madhyame tatra madhyamam
avaraṁ tatra niṣpanda iti tri-vidham āditaḥ (6)

uttamam—excellent; *dhvani-vaiśiṣṭye*—when there is excellence of *dhvani* ("implied meaning"); *madhyame*—is average; *tatra*—when that (*dhvani*); *madhyamam*—is average; *avaram*—inferior; *tatra*—when that (*dhvani*); *niṣpandaḥ*—is lifeless; *iti*—thus; *tri-vidham*—of three kinds; *āditaḥ*—initially.

Poetry is excellent when the *dhvani* is excellent, average when the *dhvani* is average, and inferior when the *dhvani* is lifeless.[17] **Thus initially there are three kinds of poetry.**

vyaṅgyam eva dhvaniḥ. yat tu "idam uttamam atiśāyini vyaṅgye vācyād dhvanir budhaiḥ kathitaḥ" iti kāvyasyaiva dhvanitvam, tat tu dhvani-sambandhād dhvanir iti lakṣaṇā, kiṁ vā dhvanyate 'neneti karaṇa-sādhanena. vastutas tu dhvanyata idam iti karma-sādhanam eva.

Here the term *dhvani* means "implied sense" in a general way (but not first-rate implied sense). Now, regarding the definition: "Poetry is excellent when the implied meaning is more striking than the literal meaning and is called *dhvani* by the learned" (*Kāvya-prakāśa* 1.4): This says poetry itself is *dhvani.* But that only makes sense by figurative usage, insofar as poetry is called *dhvani* because poetry has a relation with *dhvani.*[18]

Alternatively, this definition makes sense if we take the word *dhvani* in the instrumental case: Poetry is that by means of which a meaning is implied.

Factually, however, the word *dhvani,* in its literal sense, is in the passive voice: A *dhvani* is that which is implied (3.1).

COMMENTARY

Viśvanātha Cakravartī: *Vyaṅgya* (implied) is what is understood through the power of suggestiveness (*vyañjanā-vṛtti*) (*Subodhinī*). This is explained in texts 2.30, 2.34, and 2.36. In a technical sense, the word *dhvani* means first-rate implied sense, but in general contexts it simply means "implied sense". When it is said that an implied meaning is more excellent than a literal meaning, it means that it creates more astonishment: In excellent poetry, the implied

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17 Viśvanātha Cakravartī: Lifeless means unclear, and unclear means the *dhvani* does not quickly manifest in a connoisseur's heart.

18 In this interpretation, the term *dhvani,* in *dhvani-kāvya* (poetry called *dhvani*), means *dhvani-sambandhi* (related to *dhvani*).

meaning is more astonishing than the literal meaning; in average poetry the implied meaning is not more astonishing than the literal meaning; and in inferior poetry the literal meaning is astonishing and the implied sense, if any, is negligible.

1.15
punaś ca,

Over and above that,

dhvaner dhvany-antarodgāre tad eva hy uttamottamam
śabdārthayoś ca vaicitrye dve yātaḥ pūrva-pūrvatām (7)

dhvaneḥ—after the implied meaning; *dhvani-antara*—of another implied meaning; *udgāre*—when there is a discharge (rise); *tat*—that (poetry); *eva hi*—only; *uttama-uttamam*—superexcellent; *śabda-arthayoḥ*—of sound and meaning; *ca*—and; *vaicitrye*—if there is amazement; *dve*—the two; *yātaḥ*—attain; *pūrva-pūrvatām*—the previous one respectively.

Poetry is superexcellent when one implied meaning gives rise to another implied meaning or when the sounds and the meanings create a feeling of wonder. Similarly, when the sounds and the meanings create a feeling of wonder, average poetry becomes excellent poetry and inferior poetry becomes average poetry.[19]

yadi dhvani-vaiśiṣṭye dhvany-antara-vaiśiṣṭyaṁ syāt, yadi vā śabdārthayor vaicitryaṁ ca bhavati, tadā kāvyam uttamottamam. evaṁ śabdārtha-vaicitrye sati dve madhyamāvare pūrva-pūrvatāṁ yātaḥ, madhyamam uttamaṁ bhavati, avaraṁ madhyamaṁ bhavatīty arthaḥ. śabdārthayor iti kākākṣi-golaka-nyāyenobhayatra yojanīyam.

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19 The sounds create wonder insofar as there is an ornament of sound (*śabda alaṅkāra*). Often the literal meaning creates wonder because it constitutes an ornament of meaning (*artha alaṅkāra*). But sometimes a literal meaning is amazing because it forms the ornament of sound called *śleṣa* (pun), therefore Ruyyaka, Paṇḍita-rāja Jagannātha and others classify *śleṣa* as an *artha alaṅkāra.*

If in the excellence of one *dhvani* there is the excellence of another *dhvani,* or if the sounds and the meanings create a feeling of wonder, then poetry is superexcellent. Similarly, if the sounds and the meanings create a feeling of wonder, then average poetry becomes excellent poetry and inferior poetry becomes average poetry. The words *śabdārthayor vaicitrye* are semantically connected to both parts of the verse, in accordance with the logical reasoning called a crow's eye.

COMMENTARY

This type of double syntactical connection is also called *dehalī-pradīpa* (a lamp in the doorway). Jīva Gosvāmī used the term *kaṭākṣa* (sidelong glance) (*Laghu-vaiṣṇava-toṣaṇī* 10.1.49-50). Moreover, in this text Kavi Karṇapūra not only created another methodology of classification of poetry, he invented an additional category of poetry, the highest (*uttamottama-kāvya*). Henceforth, he exemplifies the two methodologies one after the other.

1.16

krameṇodāharaṇāni,

Examples are shown in order. [This illustrates excellent poetry:]

gaurīm arcayituṁ prasūna-vicaye śvaśrū-nidiṣṭā hareḥ
krīḍā-kānanam āgatā vayam aho meghāgamaś cābhavat
preṅkholāḥ paritaś ca kaṇṭaka-latāḥ śyāmāś ca sarva-diśo
no vidmaḥ prativeśa-vāsini guroḥ kiṁ bhāvi sambhāvitam

gaurīm—Gaurī (Durgā); *arcayitum*—to worship; *prasūna*—flowers; *vicaye*—to collect; *śvaśrū*—by our mother-in-laws; *nidiṣṭā*—being ordered; *hareḥ*—of Hari; *krīḍā-kānanam*—to the pleasure grove; *āgatāḥ*—have come; *vayam*—we; *aho*—oh; *megha*—of the rain clouds; *āgamaḥ*—the coming; *ca*—and; *abhavat*—has happened; *preṅkholāḥ*—are swinging to and fro; *paritaḥ*—all around; *ca*—and; *kaṇṭaka-latāḥ*—thorny vines; *śyāmāḥ*—dark; *ca*—and; *sarva-diśaḥ*—all the directions; *no*—don't; *vidmaḥ*—we know; *prativeśa-vāsini*—O neighbor; *guroḥ*—by my elders; *kim*—what; *bhāvi*—will; *sambhāvitam*—be thought.

My mother-in-law ordered me to collect flowers for the worship of Gaurī, and so I have come to Hari's pleasure grove. But alas the rain clouds have come, the directions have become dark, and the thorny vines are swinging in the wind. My dear neighbor, I don't know what my elders will think.

atra vācyād bhāvi-śrī-kṛṣna-saṅgama-janya-nakha-kṣata-sthagana-rūpasya vyaṅgyasya vaiśiṣṭyād uttamatvam.

This is an example of excellent poetry because here the implied meaning, the anticipated concealment of the nail marks produced from the upcoming meeting with Kṛṣṇa, excels the literal meaning.

COMMENTARY

Viśvanātha Cakravartī: A certain *gopī* from the cowherd village of Vraja who had gone to the forest of Vṛndāvana to meet Kṛṣṇa suddenly sees, before meeting Him, a certain well-known neighbor who had come there for some other purpose, and so she speaks to establish that the reason she has come to Vṛndāvana is to collect flowers. The *gopī* reasons, "If by fate I meet this neighbor again after my union with Kṛṣṇa, then seeing the nail marks and so on, which are signs of the union, she will surely say something." Therefore the *gopī* immediately puts on a show of distress in front of the neighbor in order to describe the future signs of union as scratches made by thorns. Hari's pleasure grove is Vṛndāvana. The phrase "The rain clouds have come, and thus all the directions have become dark" further implies: "Now I'm unable to return home quickly, therefore I'll be late." Moreover, the phrase "My dear neighbor, I don't know what my elders will think" further implies: "If my elders, perceiving my delay and the nail marks, say something, then I will bring you forth as a witness and will say: "Dear neighbor, what I predicted at that time in your presence (that my body would suffer under the elements) was actually written on my forehead (my fate actually came to pass)." Thus, the clause "The thorny vines are swinging to and fro" implies that when she will again meet that neighbor, the *gopī* will be able to say: "When I was rushing home, I was scratched by thorns."

1.17
madhyamaṁ yathā,

This illustrates average poetry:

uttamasya puruṣasya vanāntaḥ
satyam āli kusumāya gatāsīḥ
āyayur madhukarās tava paścād
duḥśakaḥ parimalo hi varītum

uttamasya puruṣasya—of the excellent *punnāga* trees, or of the Supreme Person; *vana*—the forest; *antaḥ*—within; *satyam*—truly; *āli*—O friend; *kusumāya*—for collecting flowers; *gatā āsīḥ*—you have gone; *āyayuḥ*—have come; *madhukarāḥ*—the bees; *tava*—you; *paścāt*—behind; *duḥśakaḥ*—is difficult; *parimalaḥ*—the fragrance; *hi*—certainly; *varītum*—to conceal.

[First interpretation:]
***Sakhī,* truly you have come within the forest of excellent *punnāga* trees. The bees are following you. Certainly it is difficult to conceal that scent.**

[Second interpretation:]
***Sakhī,* truly you have come within the forest of the topmost man. The bees are following you. Certainly it is difficult to conceal that scent [on your body].**

atra "punnāge puruṣas tuṅgaḥ kesaraḥ" ity-ādinottamasya puruṣasya prakṛṣṭa-punnāgasya. pakṣe, puruṣottamasya śrī-kṛṣṇasyaiveti vyaṅgyam eva sphuṭam.

In this verse the word *puruṣa* refers to the Punnāga tree, in accordance with the definition: *punnāge puruṣas tuṅgaḥ kesaraḥ deva-vallabhaḥ,* "*Puruṣa, tuṅga*, *kesara*, and *deva-vallabha* are names of the Punnāga tree" (*Amara-koṣa* 2.4.25). Thus the words *uttamasya puruṣasya* mean "of the excellent *punnāga* trees." In the other interpretation, they mean "of the topmost man, Kṛṣṇa." Thus the implied sense is obvious.

COMMENTARY

The statement "It is difficult to conceal Kṛṣṇa's scent" implies that the *sakhī* enjoyed close contact with Him while being in the forest. That implied sense is obvious, and so the poetry is average because the implied sense is as astonishing as the literal meaning, which is excellent because of the pun on the word *punnāga.* Average poetry is the topic of chapter four.

1.18

avaraṁ yathā,

This is an example of inferior poetry:

ūrjat-sphūrjair garjanair vāri-vāhāḥ
prodyad-vidyud-dāma-vidyotitāśāḥ
adrāv adrau vidrutā drāghayante
danti-bhrāntyā siṁha-saṅgha-prakopān

ūrjat—powerful; *sphūrjaiḥ*—in which there is thunder; *garjanaiḥ*—with the roars; *vāri-vāhāḥ*—the rain clouds; *prodyat*—which are manifest in an excellent way; *vidyut-dāma*—by the flashes of lightning; *vidyotita*—brightened; *āśāḥ*—by whom the directions; *adrau adrau*—from mountain to mountain; *vidrutāḥ*—running; *drāghayante*—increase; *danti*—for elephants; *bhrāntyā*—because of mistaking; *siṁha-saṅgha*—of the lions; *prakopān*—the anger.

While running from mountain to mountain and brightening the directions with their flashes of lightning, the rainclouds, with their loud roars of thunder, increase the anger of the lions, who think they are elephants.

atra kevalaṁ śabda-vaicitryād dhvaner niṣpanda-bhāvāc cāvaratvam.

Here the poetry is inferior because only the sounds (not the meanings) create a feeling of wonder and because the implied meaning is lifeless.

COMMENTARY

The sounds create a feeling of wonder on account of alliteration: The sound *rj* occurs three times in the first line, the sound *dy* occurs three times in the second, the sound *dr* occurs four times in the third, and the sound *nt* occurs twice in the fourth.

The implied sense is a *raudra-rasābhāsa:* It is a semblance because animals (lions) are the *āśraya ālambana* (*Bhakti-rasāmṛta-sindhu* 4.9.18), and it is *raudra* since the lions are angry at the clouds.

1.19

dhvaner dhvany-antarodgāre uttamottamatvaṁ yathā,

This verse is an example of superexcellent poetry, given that one implied meaning gives rise to another:

yātāsi svayam eva ratna-padakasyānveṣaṇārtham vanād
āyātāsi cireṇa komala-tanuḥ kliṣṭāsi hā mat-kṛte
śvāso dīrghataraḥ sa-kaṇṭaka-padaṁ vakṣo mukhaṁ nīrasaṁ
kā te hrīr asamañjasā sakhi gatir dūre rahaḥ su-bhruvām

yātā—went; *asi*—you; *svayam eva*—personally; *ratna-padakasya*—jewelled necklace; *anveṣaṇa*—finding; *artham*—for the sake of; *vanāt*—from the forest; *āyātā*—have come; *asi*—you; *cireṇa*—after a long time; *komala*—is tender; *tanuḥ*—whose body; *kliṣṭa*—have suffered pain; *asi*—you; *hā*—alas; *mat-kṛte*—for my sake; *śvāsaḥ*—breath; *dīrghataraḥ*—drawn out; *sa-kaṇṭaka-padam*—with the marks of thorns; *vakṣaḥ*—chest; *mukham*—mouth; *nīrasam*—dry; *kā*—why; *te*—your; *hrīḥ*—embarrassment; *asamañjasā*—improper; *sakhi*—O friend; *gatiḥ*—going; *dūre*—so far away; *rahaḥ*—into the secluded part [of the forest]; *su-bhruvām*—for girls.

[To make Her friend take pleasure with Kṛṣṇa, Śrī Rādhā sent her to the pleasure grove on the pretext of bringing back Her necklace. After enjoying with Kṛṣṇa, the friend comes back with her head hung in shame. Śrī Rādhā jokingly talks to her:]

You personally went to find My jewelled necklace. You have returned from the forest after a long time. I know your body is tender and you suffered much pain for My sake. Your breaths are drawn out, your chest was scratched by thorns, and your mouth is dry. Why are you feeling embarrassed? It is not proper for girls to go so far away by themselves in the secluded part of the forest.

ity atra tvaṁ tad-ānayanārthaṁ na gatāsi, api tūpabhogārtham eveti dhvanir ekaḥ. anyo 'pi vaktṛ-prakṛti-prakaraṇa-vaiśiṣṭyāt pratibhāsate. tathā hi prakaraṇaṁ tāvat priya-sakhīm enāṁ śrī-kṛṣṇena saha saṅgamayituṁ tenaiva saha śrī-rādhayā prāg eva yuktiḥ kṛtā, yadāsau mayā prahīyate, tadāsyāḥ saṅgas tvayā karaṇīya iti. paścāt tayā samāgatāyāṁ tasyāṁ tām aparāddhāṁ kartuṁ tasyāḥ parihāsāvahitthāsūyādi-bhāva-śābalyam, sakhyāś ca hrī-sādhvasa-kopādi-bhāva-śābalyam iti bahava eva dhvaneḥ pallavāḥ. tena dhvaner dhvany-antarodgāro 'ta evaṁ-vidha-sthale uttamottamatvaṁ jñeyam.

Here one implied meaning is: "You didn't go to bring back My necklace. Rather you went to have intimate pleasure with Kṛṣṇa."

Another implied meaning arises because of the specialty of the context and the nature of the speaker. Rādhā (the speaker) previously made an arrangement with Kṛṣṇa to make Her dear friend meet with Kṛṣṇa. The arrangement was: "When I send her, unite with her."

Later, when Rādhā met with that friend, She expressed a mix of *bhāvas* such as joking, concealment, and jealousy to make that friend feel guilty. And that friend experienced a mix of *bhāvas* such as embarrassment, fear, and anger.

In this way there are several offshoots of the implied sense. The implied meaning gives rises to another implied meaning: Poetry such as this is considered superexcellent.

COMMENTARY

Viśvanātha Cakravartī elucidates: The implied meaning that Rādhā, out of affection for Her friend, arranged for her to meet Kṛṣṇa, gives rise to the implied meaning in the form of the various *bhāvas* felt by Rādhā and by Her friend when they met after the friend enjoyed with Kṛṣṇa. Rādhā's joking is clear, Her concealment consists of hiding the fact that She arranged the meeting with Kṛṣṇa, and Her jealousy is expressed by the statement: "It is not proper for girls to go so far away by themselves into the secluded part of the forest." The friend is afraid of her group leader (Rādhā), and she feels loving anger, thinking "You alone are the cause of my being cheated like this" (*Subodhinī*).

Further implied meanings are as follows: "You took so long because you met Kṛṣṇa and spent time enjoying with Him. Your body is very tender, and so you must have felt much pain in the course of union. Your breaths are drawn out: You're reminiscing about your meeting with Kṛṣṇa. Your breasts have the marks of Kṛṣṇa's nails on them. And your mouth dried up because you feared what I would say if I were to discover your secret encounter with Kṛṣṇa." Having a dry mouth can be a sign of *śaṅkā* (apprehension) (*Bhakti-rasāmṛta-sindhu* 2.4.48).

Excellent poetry and superexcellent poetry are the topic of chapter three. In the next three verses, Kavi Karṇapūra illustrates that the astonishment created by an ornament of sound and by an ornament of meaning causes an upgrade of the poetry.

1.20

śabdārtha-vaicitryeṇottamottamatvaṁ yathā,

Excellent poetry becomes superexcellent because the sounds and the meanings create a feeling of wonder. For example:

nava-jaladhara-dhāmā koṭi-kāmāvatāraḥ
praṇaya-rasa-yaśoraḥ śrī-yaśodā-kiśoraḥ
aruṇad aruṇa-dīrghāpāṅga-bhaṅgyā kuraṅgīr
iva nikhila-kṛśāṅgī raṅgiṇi tvaṁ kva yāsi

nava-jala-dhara—like that of a new rain cloud; *dhāmā*—whose complexion; *koṭi*—are millions; *kāma*—of Cupids; *avatāraḥ*—He whose incarnations; *praṇaya-rasa*—of romance (*madhura-rasa*); *yaśaḥ-raḥ*—who bestows the glory; *śrī-yaśodā*—of Śrī Yaśodā; *kiśoraḥ*—youthful son; *aruṇat*—has caught; *aruṇa*—reddish; *dīrgha*—broad; *apāṅga*—of the sidelong glances; *bhaṅgyā*—with the play; *kuraṅgīḥ*—female deer; *iva*—like; *nikhila*—all; *kṛśa-aṅgīḥ*—the thin-bodied girls; *raṅgiṇi*—O passionate girl; *tvam*—you; *kva*—where?; *yāsi*—are going.

Śrī Yaśodā's youthful son has a complexion is like a new raincloud's, is the source of millions of Cupids, and spreads the glory of *madhura-rasa.* He has caught all the doe-like slender girls with the net of sidelong glances from the wide, reddish corners of His eyes. Passionate girl, where are you going?

atra śabdārtha-vaicitryeṇa vācyād atiśāyinā dhvaninā ca uttamottamatvam. dhvanis tu—he raṅgiṇi, kutukini, tvam ati-prasiddhā guṇavatī. kva yāsi? tatraiva yāhi, yatra śrī-yaśodā-kiśoro nikhila-kṛśāṅgīr aruṇat rurodha. kayā? aruṇa-dīrghāpāṅga-bhaṅgyā. kuraṅgīr ivety upamālaṅkāreṇāpāṅga-bhaṅgyā vāgurātvena rūpakālaṅkāro dhvanitaḥ. vastutas tu kva yāsīti tatra kiṁ yāsi, mā yāhīti lakṣyo 'rthaḥ, koṭi-kāmāvatāra iti pralobhana-dvārā tatraiva yāhīti vyaṅgyo 'rthaḥ. atrāviśvāsaṁ ca mā kārṣīḥ, yataḥ praṇaya-rasa-yaśoraḥ praṇaya-rasa-yaśaḥ-pradaḥ. nava-jaladhara-dhāmeti—sva-dhāmnaiva sarvatas timiram utpādya niḥśaṅkam alakṣyo bhūtvā viharati, ato loka-bhītir api na kāryeti bahava dhvaneḥ pallavāḥ.

This is superexcellent poetry because the sounds and the meanings create a feeling of wonder and because the implied meaning is more excellent than the expressed meaning.

The implied sense is: "O eager girl (*raṅgini = kutukini*), you are reputable and have many qualities. Where are you going? You should go to the place where Yaśodā's youthful son has caught (*aruṇat = rurodha*) all the slender girls. With what has He caught them? With the play of His reddish sidelong glances."

A metaphor is implied (the play of the sidelong glances is a net) by the simile (the slender girls are like does).

Actually, the indirect meaning (*lakṣya*) of the sentence "Where are you going?" is "Why are you going there? Don't go there." The implied meaning, suggested by means of the enticement *koṭi-kāmāvatāra* (He is the source of millions of Cupids) is: "You should go there." "Do not doubt it, because: *praṇaya-rasa-yaśo-ra* (He spreads the glory of *madhura-rasa*)."

In addition, the compound *nava-jaladhara-dhāmā* suggests this: "Making all the directions dark simply by His own luster, He becomes invisible and fearlessly takes pleasure. Therefore you need not be afraid of what people might say." Thus there are many offshoots of the implied meaning.

COMMENTARY

Viśvanātha Cakravartī interprets *koṭi-kāmāvatāra* as: *koṭi-kandarpā avatārā yasya, saundaryātiśayena teṣām avatārīty arthaḥ,* "He whose Avatāras are the millions of Cupids. This means He is their Avatārī, because He is even more beautiful than them" (*Subodhini*).

As regards ornaments of sound, there is an alliteration of *dh* in "*dhara-dhāmā*" and another of *k* in "*koṭi-kāmāvatāra*" (7.13). There is an alliteration of *r* and *ś* in the second line. There is a *yamaka* (word rhyme) in the third line (*aruṇad aruṇa-d*): the sound *aruṇad* is repeated with a difference in meaning (7.29). Further, in the second line, the words *yaśora* and *yaśodā* form the *punar-uktavad-ābhāsa* ornament (seeming redundancy) (7.103). Moreover, the meanings create a feeling of wonder because of the *upamā* ornament (simile): *kuraṅgīr iva nikhila-kṛśāṅgīḥ* (all the slender girls are like does).

1.21

śabdārtha-vaicitrye madhyamasyottamatvaṁ yathā,

Average poetry becomes excellent when the sounds and the meanings create a feeling of wonder. For instance:

śikṣitāni suhṛdāṁ na gṛhītāny
ukṣitāsi nija-garva-rasena
dīkṣitaḥ kula-vadhū-vadha-yāge
vīkṣitaḥ sakhi sa nanda-kumāraḥ

śikṣitāni—the instructions; *suhṛdām*—of the friends; *na*—not; *gṛhītāni*—accepted; *ukṣitā*—have been sprinkled; *asi*—you; *nija-garva*—of your own pride; *rasena*—with the water; *dīkṣitaḥ*—He has been initiated; *kula-vadhū*—respectable girls; *vadha*—of killing; *yāge*—into the sacrifice; *vīkṣitaḥ*—has been seen; *sakhi*—O friend; *saḥ*—He; *nanda-kumāraḥ*—Nanda's son.

***Sakhī,* you did not heed your friends' advice. Now you're sprinkled with the water of your own pride. Nanda's son has taken initiation in the sacrifice of killing respectable girls and was seen in their company.**

atra dhvaner madhyamatve 'pi śabdārtha-vaicitrya-paripuṣṭyā uttamatvam eva.

Although the implied meaning is average, the verse is considered excellent poetry because it is enhanced by sounds and meanings that create a feeling of wonder.

COMMENTARY

Viśvanātha Cakravartī: The advice is "*Sakhī,* don't ever look at Nanda's son." The pride is: "I'm a respectable girl, coming from a good family. Who can make my mind fickle?" The implied meaning in this verse is that the friends console their group leader: "You disregarded our hundreds and thousands of warnings, and out of eagerness you gazed at Him. So from now on, without meeting Him you won't be able to stay alive because He has taken initiation in the sacrifice of killing well-mannered girls. Therefore, to save your life, we, your friends, will have to arrange a tryst with Him." This implied meaning is average because it is not subtle. Or else the implied meaning is that Kṛṣṇa is able to bewilder even well-mannered girls. This implied meaning is average because it does not excel the expressed meaning (*Subodhinī*).

The sounds create a feeling of wonder on account of *yamaka* (word rhyme): The sound *kṣitā* at the beginning of the first line is repeated at the same place in the second, with a difference in meaning. Another *yamaka* is the sound *īkṣitaḥ,* at the beginning of the third line, which is repeated in the same place in the fourth, not to mention the occurrence of the syllable *kṣi* as the second syllable of each line. Another ornament of sound is the alliteration of *v* and *dh* in "*vadhū-vadha.*"

The meanings create a feeling of wonder because of the *rūpaka* ornament (metaphor): *nija-garva-rūpa-rasena,* "with the liquid in the form of your [melted] pride" (like being sprinkled by a *mleccha* results in the loss of caste), and the *utprekṣā* ornament (fanciful assumption): *kula-vadhū-vadha-yāge,* "in the killer sacrifice of well-mannered girls."

Another implied sense is a *virodha alaṅkāra-dhvani* (implied contradiction): To stay alive, she will need to undergo the killer sacrifice of love.

1.22
śabdārtha-vaicitrye 'varasya madhyamatvaṁ yathā,

This is an example of inferior poetry that becomes average, when the sounds and the meanings create a feeling of wonder:

kānanaṁ jayati yatra sadā sat
kā na nandati yad etya sukha-śrīḥ
kā na nanda-tanaye praṇayotkā
kānanaṁ dhayati vā na hi tasya

kānanam—the forest [of Vṛndāvana]; *jayati*—is glorious; *yatra*—where; *sadā*—exists eternally; *sat*—the Absolute Truth; *kā*—which lady; *na nandati*—is not increased; *yat*—which [forest]; *etya*—having attained; *sukha*—in the form of happiness; *śrīḥ*—opulence; *kā*—which lady; *na*—not; *nanda*—of Nanda Mahārāja; *tanaye*—toward the son; *praṇaya*—to love; *utkā*—eager; *kā*—which lady; *ānanam*—the mouth (or face); *dhayati*—drink; *vā*—and; *na hi*—does not; *tasya*—of His.

Vṛndāvana is superexcellent. Therein, the Absolute Truth is always present. Which kind of happiness does not increase upon attaining Vṛndāvana? Which young woman is not eager to love Nanda's son? And is there any young *gopī* who does not drink His face?

atra dhvaner niṣpandatāyām avaratve 'pi madhyamatvam.

Even though the implied meaning is lifeless and therefore inferior, this is considered average poetry because it is nourished by sounds and meanings that create a feeling of wonder.

COMMENTARY

Viśvanātha Cakravartī: "The implied meaning is simply that *sukha-śrī* (opulence of happiness) means intimate pleasure. Here the literal meaning is more amazing than the implied sense" (*Subodhini*).

The sounds create astonishment because the *yamaka* ornament occurs twice: the sound *kānanaṁ* at the beginning of the first line is repeated in the fourth, and the sound *kā na nandat* in the second is repeated in the third. Further, there is alliteration of *y* and *t* in "*jayati yatra.*"

The meanings create astonishment because of the clause: *kānanaṁ dhayati vā na hi tasya* (which girl does not drink His face?). This is the *virodha* ornament (contradiction), and it implies two *rūpaka* ornaments (metaphors): His face is nectar, and their eyes are mouths.

1.23

yaśaḥ-prabhṛty eva phalaṁ nāsya kevalam iṣyate
nirmāṇa-kāle śrī-kṛṣṇa-guṇa-lāvaṇya-keliṣu (8)
cittasyābhiniveśena sāndrānanda-layas tu yaḥ
sa eva paramo lābhaḥ svādakānāṁ tathaiva saḥ (9)

yaśaḥ—fame; *prabhṛti*—and so on; *eva*—alone; *phalam*—gain; *na*—not; *asya*—of composing poetry; *kevalam*—only; *iṣyate*—is; *nirmāṇa-kāle*—at the time of composing; *śrī-kṛṣṇa-guṇa-lāvaṇya-*

keliṣu—on Kṛṣṇa's qualities, beauty, and pastimes; *cittasya*—of the mind; *abhiniveśena*—by fixation; *sāndra-ānanda*—in dense bliss; *layaḥ*—absorption; *tu*—but; *yaḥ*—which; *saḥ*—that; *eva*—alone; *paramaḥ*—highest; *lābhaḥ*—gain; *svādakānām*—for the relishers; *tathā eva*—in the same way; *saḥ*—that.

Fame and other aspects are not the only gains of composing poetry. The highest gain for both the composer and the relishers is the absorption in deep spiritual bliss that comes from fixing the mind on Kṛṣṇa's qualities, beauty, and pastimes.

"kāvyaṁ yaśase 'rtha-kṛte" ity-ādīny eva kevalaṁ na phalāni, api tūkta-prakāraḥ śrī-kṛṣṇa-guṇānuvādādi-kṛta ānandaś ca.

The gains referred to in: "Poetry is for the sake of gaining fame, becoming rich" and so on (*Kāvya-prakāśa* 1.2) are not the only gains. Rather, there is also the above-mentioned bliss brought about by glorifying Śrī Kṛṣṇa's qualities and so on.

COMMENTARY

Viśvanātha Cakravartī: Mammaṭa, the author of *Kāvya-prakāśa,* says the gains of composing poetry are the obtainment of fame and wealth, the cessation of inauspiciousness, and so forth. In our opinion, however, these are not the main gains because they are insignificant.

ity alaṅkāra-kaustubhe kāvyādi-sāmānyoddeśo nāma prathamaḥ kiraṇaḥ.

Thus ends the first ray in *Alaṅkāra-kaustubha,* entitled "a general description of poetry and so on."

Second Ray

A disquisition on *śabda* (sound, word), *artha* (meaning), and the three *vṛttis* (rhetorical functions)

2.1

atha śabdārtha-vṛtti-traya-nirūpaṇam. atha kāvya-puruṣasya śarīratvena nirdiṣṭayoḥ śabdārthayoḥ śabde nirūpite evārtha-nirūpaṇam iti prathamataḥ śabda eva nirūpyate.

Sound and meaning were mentioned as the body of the Kāvya-puruṣa (1.7). Out of sound and meaning, sound will be discussed first, since the meaning is ascertained once the sound is ascertained:

ākāśasya guṇaḥ śabdo varṇa-dhvany-ātmako dvidhā (1)

Sound is the quality of ether. There are two categories of sound: sounds consisting of phonemes (articulate sound, esp. a word) and sounds consisting of music, noises, and so on.

varṇātmako dhvany-ātmakaś ceti dvidhā. yady api varṇā nityās tathāpi tad-abhivyaktiḥ śarīra-stha-vāyunaiva bhavati. ata uktam, "tasmāt pavana-prerito varṇa-saṅghaḥ" iti.

The adjective *varṇa-dhvany-ātmakaḥ* means: *varṇātmako dhvany-ātmakaś ca,* "sound consisting of phonemes and sound consisting of noises." In this way there are two kinds of sound.[20]

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20 Although as regard the *guṇas,* the *rītis,* and ornaments of sound, the term *śabda* means "sound" (phonemes), in this chapter it means "word", except in text 2.43, where Kavi Karṇapūra illustrates the suggestiveness of imitative sounds.

Although the phonemes are eternal, they become manifest by means of air in the body. Therefore it was said: "After it reaches the Vaikharī stage it is pushed out of the body by air and becomes manifest as phonemes" (1.4).

2.2
nityatva-prakāśaś ca yathā,

The explanation of the eternality of phonemes is this:

sac-cid-ānanda-vibhavāt sa-kalāt parameśvarāt
āsīc chaktis tato nādas tasmād bindu-samudbhavaḥ
nādo binduś ca bījaṁ ca sa eva tri-vidho mataḥ (2)
bhidyamānāt parād bindor ubhayātmā ravo 'bhavat
sa ravaḥ śruti-sampannaḥ śabda-brahmābhavat param (3) [21]

sat-cid-ānanda—is existing, is consciousness, and is bliss; *vibhavāt*—whose nature (Viśvanātha Cakravartī glosses *vibhava* as *svarūpa*); *sa-kalāt*—who is embodied ("endowed with parts"); *parama-īśvarāt*—from the Supreme Lord; *āsīt*—became manifest; *śaktiḥ*—the potency; *tataḥ*—from that; *nādaḥ*—primeval spiritual sound; *tasmāt*—from that; *bindu-samudbhavaḥ*—the origination of *bindu; nādaḥ*—primeval spiritual sound; *binduḥ*—*bindu* (nasal sound); *ca*—and; *bījam*—the seed; *ca*—and; *saḥ*—that one; *eva*—same; *tri-vidhaḥ*—threefold; *mataḥ*—is considered;*bhidyamānāt*—who is being separated; *parāt*—from the Lord; *bindoḥ*—from *oṁkāra*[22]; *ubhaya*—is twofold; *ātmā*—whose nature; *ravaḥ*—sound; *abhavat*—became; *saḥ*—that; *ravaḥ*—sound; *śruti*—in the ears; *sampannaḥ*—effected; *śabda*—sound; *brahma*—transcendental; *abhavat*—became; *param*—transcendental.

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21 Śaṅkarācārya's correponding text is: *sā tattva-saṁjñā cin-mātra-jyotiṣaḥ sannidhes tathā | vicikīrṣur ghanī-bhūtvā kvacid abhyeti bindutām || kālena bhidyamānas tu sa bindur bhavati tridhā | sthūla-sūkṣma-paratvena tasya traividhyam iṣyate || sa bindu-nāda-bījatva-bhedena ca nigadyate | bindos tasmād bhidyamānād ravo 'vyaktātmako 'bhavet ||* (*Prapañca-sāra-tantra* 1.41-43).

22 Viśvanātha Cakravartī: Some words need to be supplied to the text. The syntactical connection is: *parāt parameśvara-svarūpān nādād binduḥ, bindoḥ sakāśād ubhayātmā varṇa-dhvany-ātmā ravaḥ śabdo 'bhavat* (*Subodhinī*).

At first, the spiritual potency became manifest from the embodied Supreme Lord, whose nature is real, is consciousness, and is bliss. Then from the spiritual potency came primeval spiritual sound. From primeval spiritual sound came the *bindu*. Thus at first the Lord in the form of sound is considered in three ways: *nāda* (primeval spiritual sound), *bindu* (the nasal sound of *oṁkāra*), and *bīja* (*oṁkāra* as the seed of all the phonemes).

From the Supreme Lord in His separated form as primeval spiritual sound came *bindu* (*oṁkāra*), and from it came the two kinds of sound. Sound consisting of the Vedas is *śabda-brahma,* which is transcendental.[23]

sa-kalād iti mūrtāt, nādo ghoṣaḥ, tathā ca "prāṇena ghoṣeṇa guhāṁ praviṣṭaḥ" iti binduḥ praṇavaḥ, sa ca bījam, sarva-varṇa-prabhavatvāt.

The word *sa-kalāt* here means *mūrtāt* (embodied), and the word *nāda* (primeval spiritual sound) is synonymous with the word *ghoṣa* mentioned in *prāṇena ghoṣeṇa guhāṁ praviṣṭaḥ* (*Bhāgavatam* 11.12.17). *Bindu* denotes *oṁkāra* (the syllable *oṁ*). And *oṁkāra* is called *bīja* because it is the source of all the phonemes.

COMMENTARY

Viśvanātha Cakravartī expounds: *sa-kalāt kalā aṁśo 'vayavas tat-sahitāt mūrtād ity arthaḥ,* "*Sa-kalāt* signifies: from Him, who has aspects. This means He was embodied" (*Subodhinī*). The word *sa-kala* is used in that sense in *Śāṇḍilya Upaniṣad* 3.

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23 Here the two kinds of sound denote all the phonemes (the sixty-three *varṇas*) and the seven musical notes (*ṣaḍja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata,* and *niṣāda,* also known as *sa, ṛ, ga, ma, pa, dha,* and *ni*). The Vedas are composed of musical notes insofar as the Vedas contain *svaras* (intonations: *svarita, udātta, anudātta*). Śrīla Prabhupāda says the phonemes and the musical notes are *śabda-brahma* (*Bhāgavatam* Purport 3.12.47). Thus both the phonemes and the musical notes are eternal because they constitute *śabda-brahma,* which is a body of the Lord: *śabda-brahma paraṁ brahma mamobhe śāśvatī tanū* (*Bhāgavatam* 6.16.51).

Viśvanātha Cakravartī elucidates: "Kavi Karṇapūra quotes this passage of the Eleventh Canto to prove that the word *nāda* refers to primeval spiritual sound (*ghoṣa*) and that *nāda* is a form of the Supreme Lord. The full quote is: *sa eva jīvo vivara-prasūtiḥ prāṇena ghoṣeṇa guhāṁ praviṣṭaḥ.* This is the meaning: The word *jīva* here refers to the Supreme Lord, "He who gives life." The Supreme Lord (in the form of *śabda-brahma*) manifests in the *vivaras,* that is the *cakras* beginning from the *ādhāra-cakra* (Root Cakra). The words *prāṇena ghoṣeṇa guhāṁ praviṣṭaḥ* describe His manifestation: He entered the *guhā,* i.e. the *ādhāra-cakra,* along with the *prāṇa* that was endowed with *nāda,* the *prāṇa* being the sound known as Parā" (*Subodhinī*).

In the body of a reciter of *śabda-brahma,* after *śabda-brahma* has reached the Parā stage it goes through the stages called Paśyantī, Madhyamā, and Vaikharī (1.4). For more information, consult *Bhāgavatam* 11.12.18 and 11.21.36. Jīva Gosvāmī, however, gives an esoteric interpretation of verse 11.12.17 based on Vraja-līlā. For instance he says *ghoṣeṇa* in that verse means *vrajena* (with the cowherd village) (*Kṛṣṇa-sandarbha* 179).

Oṁkāra is the source of all the phonemes (*Bhāgavatam* 12.6.43), but in another account the phonemes arose from Brahmā's body (*Bhāgavatam* 3.12.47). Similarly, in their original forms the seven notes are transcendental: *svara-brahmaṇi* (*Bhāgavatam* 6.5.22), yet they arose from Brahmā's playing (*Bhāgavatam* 3.12.47). *Oṁkāra* is the seed of the Vedas (*Bhāgavatam* 12.6.41). The four Vedas are the breaths of Mahā-Viṣṇu (*Bṛhad-āraṇyaka Upaniṣad* 2.4.10; 4.5.11), but in another account they are said to originate from Brahmā's four faces (*Bhāgavatam* 12.6.44).

Śrīdhara Svāmī says *oṁkāra* consists of five parts: the letter *A,* the letter *U,* and the letter *M, bindu* (nasal sound), and *nāda* (reverberation): *praṇavasyākāro-kāra-ma-kāra-bindu-nādāḥ pañcāṁśāḥ* (*Bhāvārtha-dīpikā* 11.27.23). In the Eleventh Canto, Kṛṣṇa says He is to be meditated upon at the end of *nāda: aṇvīṁ jīva-kalāṁ dhyāyen nādānte siddha-bhāvitām* (*Bhāgavatam* 11.27.23). In the terminology, Kavi Karṇapūra establishes a

difference between *nāda* and *oṁkāra.* This usage is also seen in *Bhāgavatam* 12.6.37-39, quoted below, which states that *nāda* appeared in the heart of Brahmā, who was in trance, and then *oṁkāra* appeared from *nāda.*

The life force (*prāṇa*) mentioned in *Bhāgavatam* 11.12.17 denotes *sūtrātmā.* Commenting on the passage: *oṁkāraṁ bindau nāde taṁ taṁ tu prāṇe mahaty amum* (*Bhāgavatam* 7.15.53), Śrīdhara Svāmī writes: *oṁkāraṁ bindau taṁ ca nāde prāṇe sūtrātmani mahati brahmaṇi,* "*Oṁkāra* is offered in *bindu,* the *bindu* in *nāda,* the *nāda* in *prāṇa,* i.e. in *sūtrātmā,* and *sūtrātmā* in Brahman" (*Bhāvārtha-dīpikā* 7.15.53).

Mukhya-prāṇa is Sūtrātmā. Śrīdhara Svāmī writes: *mukhyena prāṇena sūtrātma-rūpeṇa,* "The words "by Mukhya-prāṇa" mean "as the form of Sūtrātmā" (*Bhāvārtha-dīpikā* 7.3.29). At the cosmic level, *sūtrātmā* is the aspect of *mahat-tattva* endowed with *kriyā-śakti* (*Bhāvārtha-dīpikā* 11.24.6). Viśvanātha Cakravartī specifies that the *prāṇa* phase of Vedic sound, mentioned above by Kavi Karṇapūra, is imbued with material *prāṇa* and with transcendental *prāṇa: prākṛtāprākṛta-prāṇa-mayasya* (*Sārārtha-darśinī* 11.21.36).

The information Kavi Karṇapūra provides is similar to Upanishadic lore: *om ity etad akṣaraṁ paraṁ brahma. tad evopāsitavyam. etad eva sūkṣmāṣṭākṣaraṁ bhavati. tad etad aṣṭātmako 'ṣṭadhā bhavati. a-kāraḥ prathamākṣaro bhavati. u-kāro dvitīyākṣaro bhavati. ma-kāras tṛtīyākṣaro bhavati. bindus turīyākṣaro bhavati. nādaḥ pañcamākṣaro bhavati. kalā ṣaṣṭhākṣaro bhavati. kalātītā saptamākṣaro bhavati. tat-paraś cāṣṭamākṣaro bhavati. […] nādo mahā-prabhur jñeyo bharataḥ śaṅkha-nāmakaḥ. kalāyāḥ puruṣaḥ sākṣāl lakṣmaṇo dharaṇī-dharaḥ. kalātītā bhagavatī svayaṁ sīteti saṁjñitā. tat-paraḥ paramātmā ca śrī-rāmaḥ puruṣottamaḥ,* "This syllable, *oṁ,* is Para-Brahman: It should be meditatingly revered. This syllable has eight subtle *akṣaras. A* is the first *akṣara. U* the second, *M* the third, *bindu* the fourth, *nāda* the fifth, *kalā* the sixth, *kalātītā* (she who is beyond an *aṁśa*) the seventh, and He who is beyond that is the eighth. […] *Nāda* is to be understood as the great

master, Bharata, called Śaṅkha (the Conch). The personified *kalā* is Lakṣmaṇa, the upholder of the earth. She who is beyond *kalā* is the goddess called Sītā. And Paramātmā, who is beyond her, is Śrī Rāma, the topmost person" (*Tāra-sāra Upaniṣad* 2.2-4).

Here the conch represents *nāda,* whereas earlier Kavi Karṇapūra compared Murāri's flute to *nāda,* which he called *nāda-brahma.*

In the following texts, Kavi Karṇapūra embarks on a discourse about Sphoṭa. One purpose of this discussion is to establish a correlation between Vedānta and poetics: The Dhvani in Vedānta (*nāda-brahma*) (1.4) is similar to Dhvani in poetics in the sense that both originate from the depth of the consciousness.

2.3

tathā ca,

samāhitātmano brahman brahmaṇaḥ parameṣṭhinaḥ
hṛdy ākāśād abhūn nādo vṛtti-rodhād vibhāvyate

"tato 'bhūt tri-vṛd oṁ-kāro yo 'vyakta-prabhavaḥ svarāṭ" ity ārabhya "tato 'kṣara-samāmnāyam asṛjad bhagavān ajaḥ" iti bhāgavate.

The same understanding is described in *Bhāgavatam:* "O Brāhmaṇa, the subtle vibration of transcendental sound (*nāda*) appeared from the sky of the heart of Lord Brahmā, whose mind was perfectly fixed in spiritual cognition and who occupies the highest position. One can perceive this subtle vibration when one stops all external hearing" (*Bhāgavatam* 12.6.37).

"From that transcendental subtle vibration arose *oṁkāra,* composed of three sounds. *Oṁkāra* has unseen potencies and manifests automatically within a purified heart. It is the representation of the Absolute Truth in all three of His phases—the Supreme Personality (Bhagavān), the Soul (Paramātmā), and the supreme impersonal truth (Brahman).

"*Oṁkāra,* ultimately nonmaterial and imperceptible, is heard by the Soul without His possessing material ears or any other material senses. The entire expanse of Vedic sound is elaborated from *oṁkāra,* which appears from the soul, within the sky of the heart.[24]

"It is the direct designation of the self-originating Absolute Truth, the Soul, and is the secret essence and eternal seed of all Vedic hymns.

"*Oṁkāra* exhibited the three original sounds of the alphabet—*A, U,* and *M.* These three, O most eminent descendant of Bhṛgu, sustain all the different threefold aspects of material existence, including the three modes of nature, the names of the *Ṛg, Yajur* and *Sāma Vedas,* the goals known as the Bhūḥ, Bhuvaḥ, and Svaḥ planetary systems, and the three functional platforms called waking consciousness, dream, and deep sleep. From that *oṁkāra,* Lord Brahmā created all the sounds of the alphabet." (*Bhāgavatam* 12.6.39-43)

tena nādasya nityatvāt tad-ātmakasyauṁ-kārasya ca nityatvam, svarāḍ iti pūrvokteḥ. tad-ātmakasya varṇa-samūhasya ca tathā. ākāśasya nitya-dravyatve tad-guṇasyāpi nityatvam, guṇāśrayo hi dravyam iti guṇa-guṇinoḥ samavāya-sambandhāt. tena pavana-preraṇāpreraṇa-vaśād evābhivyakty-anabhivyaktī. vastutas tu nityataiva teṣām ity ayam āntara-sphoṭaḥ. uktaṁ ca "śṛṇoti ya imaṁ sphoṭam" iti dvādaśa-skandhe. ata evaike ācāryā śabdārtham āntaraṁ sphoṭaṁ śabda-brahmety āhuḥ. yathā "niraṁśa evābhinno nityo bodha-svabhāvaḥ śabdārtha-maya āntaraḥ sphoṭaḥ" iti.

Therefore, since primeval spiritual sound is eternal, *oṁkāra,* which consists of that sound, is also eternal. This is confirmed

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24 Kavi Karṇapūra stated: "*Nāda-brahma* is also superexcellent because everything including the Vedas is produced from it alone" (1.4 *vṛtti*). The understanding is that *oṁkāra* comes from *nāda,* and the Vedas originate from *oṁkāra.*

by the previous statement: *svarāṭ* (*oṁkāra* is self-manifest in the heart,[25] *Bhāgavatam* 12.6.39). Similarly, the phonemes, based on *oṁkāra,* are also eternal. Since ether is eternal,[26] its quality, sound, is also eternal, because there is a relationship of perpetual co-inherence between the quality and that in which the quality inheres, since a quality resides in a substance.[27]

Hence the manifestation of phonemes and the non-manifestation of phonemes is dependent upon their being pushed out or not pushed out of the body by air. Factually, however, the phonemes are eternal. Thus there is an internal *sphoṭa.* And in the Twelfth Canto it was said: *śṛṇoti ya imaṁ sphoṭam,* "[Paramātmā is He] who hears this *sphoṭa* (*oṁkāra*)"[28] (*Bhāgavatam* 12.6.40). Therefore some Vedic teachers say that a sound's meaning perceived within is called internal *sphoṭa,* and *sphoṭa* is *śabda-brahma* (transcendental sound). For example: "Internal *sphoṭa* is without parts, indivisible, and eternal. Its inherent nature is an understanding and it consists of the meaning of a sound" (Puṇyarāja in *Vākyapadīya-prakāśa* 1.48).

COMMENTARY

The word *sphoṭa* is formed by applying the suffix *ghañ* after the verbal root *sphuṭ vikasane* (to be manifest) in the sense of

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25 This follows Śrīdhara Svāmī's gloss of *svarāṭ* (lit. it exists by itself) as: *svata eva hṛdi prakāśamānaḥ,* (*Bhāvārtha-dīpikā* 12.6.39). In the translation above, this was rendered as: "It manifests automatically within a purified heart."

26 Ether is eternal in the sense that the cycle of creation, continuation, and destruction of the world is eternal: *ūrdhva-mūlo 'vāk-śākha eṣo 'śvatthaḥ sanātanaḥ,* "This Aśvattha tree, which has roots above and branches below, is eternal" (*Kaṭha Upaniṣad* 2.3.1); *ūrdhva-mūlam adhaḥ-śākham aśvatthaṁ prāhur avyayam* (*Bhagavad-gītā* 15.1).

27 Here Kavi Karṇapūra makes the point that the phonemes are eternal, because this is extrinsic to the Sphoṭa theory, which states that in the Vedas only the meanings are eternal.

28 Śrīdhara Svāmī explains: *ko 'sau paramātmā. tam āha, śṛṇotītīmaṁ sphoṭam avyaktam oṁkāram,*"Who is Paramātmā? He hears this *sphoṭa,* which is unmanifest *oṁkāra*" (*Bhāvārtha-dīpikā* 12.6.40). In the translation above, this was rendered as: "*Oṁkāra,* ultimately nonmaterial and imperceptible, is heard by the Soul."

either *sphuṭate vyajyate varnaiḥ* (that which is manifested by means of phonemes) or *sphuṭaty artho yasmāt* (that from which the meaning bursts forth) (*Śabda-kalpadruma*). According to another encyclopedia, *Vācaspatya,* the suffix *ghañ* is applied in the instrumental voice and the derivation is: *sphuṭaty artho 'nena,* "The meaning bursts forth by means of this."

2.4
prayogaś ca,

The usage of internal *sphoṭa* is as follows:

jātāndha-mūka-badhirasyāntaḥ svīye parāmṛśi
sva-vāk-śabdārthayor bodha āntaraḥ sphoṭa eva saḥ [29]

jāta—from birth; *āndha*—blind; *mūka*—dumb; *badhirasya*—of one who is deaf; *antaḥ*—the mind; *svīye*—relating to himself; *parāmṛśi*—when he feels; *sva-vāk*—of his own speech; *śabda-arthayoḥ*—the sound and the meaning; *bodhaḥ*—he understands; *āntaraḥ*—internal; *sphoṭaḥ*—the ethereal thing from which the meaning comes to mind; *eva*—only; *saḥ*—that is.

A person who is blind, deaf, and dumb by birth undertands his speech and its meaning upon reflecting upon them in the mind. This is internal *sphoṭa.*

vaiyākaraṇās tu bahiḥ sphoṭam āhuḥ. tatra pūrva-pūrva-vaṛnoccāraṇābhivyakta-tat-tat-saṁskāra-sahakṛta-carama-varṇa-saṁskāra-niṣṭha-pada-janyaika-padārtha-pratyāyakatā pada-sphoṭaḥ. evaṁ pūrva-pūrva-padoccāraṇābhivyakta-tat-tat-saṁskāra-sahakṛta-carama-pada-saṁskāra-niṣṭha-vākya-janyaika-vākyārtha-pratyāyakatā vākya-sphoṭaḥ. etad-ubhaya-lakṣaṇaṁ śabda-brahma. tathā ca "eka eva nityaḥ padābhivyaṅgyo vākyābhivyaṅgyo[30] *'khaṇḍo vyakti-sphoṭo jāti-sphoṭo vā bahī-*

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29 Purī Dāsa gives the reference: *Yoga-vāsiṣṭha-rāmāyaṇa, nirvāṇa-kāṇḍa* 2.42.

30 The word *vākyābhivyaṅgyo* is not seen in the consulted edition of Puṇyarāja's commentary (Sampurnanand Sanskrit Vishvavidyalaya, Varanasi, 1980, p. 63).

rūpaḥ"[31] *ity āhuḥ. vyakti-sphoṭa-puraskāreṇa jāti-sphoṭaḥ. ata āhuḥ "budhaiḥ vaiyākaraṇaiḥ" iti kāvya-prakāśa-kṛtaḥ.*

Only the grammarians talk about external *sphoṭa.* In that regard, *pada-sphoṭa* is what causes one to understand a word's meaning. The meaning of a word is produced from a word, and a word is based on the impression left by the last phoneme along with the impressions left by the previous phonemes. Those impressions are manifested by the pronunciation of the phonemes.[32]

Similarly, *vākya-sphoṭa* is what causes one to understand the meaning of a sentence. A sentence is based on the impression left by the last word along with the impressions left by the previous words. Such impressions are manifested by the pronunciation of the words.

Śabda-brahma* is characterized by these two. For instance: "The external form of *sphoṭa* is one and eternal, is nondivided and is to be manifested from the words, and is either an external *vyakti-sphoṭa* or an external *jāti-sphoṭa*" (Puṇyarāja in *Vākyapadīya-prakāśa* 2.29). A *jāti-sphoṭa* occurs after a *vyakti-sphoṭa.

Therefore Mammaṭa, the venerable author of *Kāvya-prakāśa,* says: *budhaiḥ vaiyākaraṇaiḥ,* "by the intelligent ones, the grammarians."

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31 The word *bahī-rūpaḥ* is not in that sentence by Puṇyarāja. It is in his next sentence (which occurs after verse 2.30): *evaṁ tāvad bahī-rūpaṁ vyakti-sphoṭaṁ jāti-sphoṭaṁ vā vācakam āśritya vākyaṁ vyākhyātam.*

32 The sense of "*pada-sphoṭa*" is that a word consists of a series of phonemes pronounced one after another. Although the first phoneme has already disappeared at the time of pronouncing the second one, and so on, each phoneme, when pronounced, leaves an impression on the mind of the hearer. Upon receiving the impression left by the last phoneme which completes the word, the mind puts together the impressions (*k* + *ṛ* + *ṣ* + *ṇ* + *a*) (*vyakti-sphoṭa*) and registers the sound as a whole, the *jāti-sphoṭa* (*kṛṣṇa*). The sound activates the *sphoṭa* (ethereal archetype of the meaning), and the *sphoṭa* gives the meaning to the mind.

COMMENTARY

There are two kinds of Sphoṭa: internal and external. Kavi Karṇapūra referred to them when he wrote: "*Śabda-brahma* is characterized by these two." *Pada-sphoṭa* and *vākya-sphoṭa* are in the category of internal *sphoṭa* (the insight that gives the meaning), whereas *vyakti-sphoṭa* and *jāti-sphoṭa* are in the category of external *sphoṭa,* i.e. Patañjali's *sphoṭa.*[33] Patañjali's *sphoṭa* is also called *sphoṭa-śabda,* the actual spoken words: In this theory, at first the *sphoṭa* is the word or idea that the speaker has in mind; in speech, this *sphoṭa* takes the form of audible phonemes.

Dr. Korada Subrahmaṇyam explains the difference between *vyakti-sphoṭa* and *jāti-sphoṭa:* "So much so that the Śabda consisting of the phonemes a-g-n-i is called Vyakti whereas the Agni-śabdatva, which is there in the same Śabda, is taken as Jāti."[34] Bhartṛhari referred to Patañjali: *aneka-vyakty-abhivyaṅgyā jātiḥ sphoṭa iti smṛtā, kaiścid vyaktaya evāsyā dhvanitvena prakalpitāḥ,* "Some scholars say *sphoṭa* is a *jāti* revealed by more than one individual phoneme. Some persons conceive of those same individual phonemes as the external sounds" (*Vākya-padīya* 1.96). However, Bhartṛhari's own theory of Sphoṭa is only internal and concerns *vākya-sphoṭa,* which relates to the hearer.

Kavi Karṇapūra mentions Mammaṭa because he adheres to Mammaṭa's methodology. He referred to the grammarians: *idam uttamam atiśayini vyaṅgye vācyād dhvanir budhaiḥ kathitaḥ. idam iti kāvyam, budhair vaiyākaraṇaiḥ,* ""When the implied sense excels the literal meaning of the text, that is first-rate poetry and is called *dhvani* by intelligent persons." In this definition, the

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33 Patañjali's *sphoṭa* is *śabda: evaṁ tarhi sphoṭaḥ śabdaḥ, dhvaniḥ śabda-guṇaḥ. katham, bhery-āghāta-vat, tad yathā bhery-āghāto bherīm āhatya kaścid viṁśati padāni gacchati kaścit triṁśat kaścic catvāriṁśat, sphoṭaḥ ca tāvān eva bhavati, dhvani-kṛtā vṛddhiḥ, dhvaniḥ sphoṭaś ca śabdānāṁ dhvanis tu khalu lakṣyate, alpo mahāṁś ca keṣāñcid ubhayaṁ tat-svabhāvataḥ.* (*Mahābhāṣya* 1.1.70).

34 Subrahmaṇyam, Korada (1992) *The Vākya-padīyam of Bhartṛhari, Brahmakāṇḍa,* Śrī Garibb Das Oriental Series No. 146. Delhi: Sri Satguru Publications, p. 47.

word *idam* denotes poetry, and "by intelligent persons" means "by the grammarians"" (*Kāvya-prakāśa* 1.4). The purport is this: The Dhvani theory of poetics was invented by Ānandavardhana, whom Mammaṭa reveres. Prior to Ānandavardhana, the poetical theorists did not articulate the notion of "implied sense". To prove that suggestiveness is not a concept taken out of the blue, Ānandavardhana referred to the grammarians' usage of the word *dhvani* (echo)[35] (in Patañjali's Sphoṭa theory). Kavi Karṇapūra shows that ultimately the justification of suggestiveness points to the internal Sphoṭa theory, because both the literary function called Suggestiveness, propounded by Ānandavardhana, and *sphoṭa* involve a flash of insight.

2.5

tam anye na sahante. tathā hi pūrva-pūrva-varṇānubhavataś carama-varṇa-śravaṇa-kāle pūrva-pūrva-varṇānubhava-janita-saṁskāra-sahakṛta-carama-varṇa-sambandhena pada-vyutpādana-samaya-grahaṇānugṛhītena śrotreṇa yugapad eva sad-asad-aneka-varṇāvagāhinī pada-janya-pratītir janyate, sahakāri-dārḍhyena pratyabhijñāna-vad eva. pratyābhijñāne pratyakṣe 'pi atītādi-pūrvāvasthā sphuraty eva, tena kṛtaṁ sphoṭeneti, tan na. tathā hi pada-vyutpādana-samayo hi sphoṭa-kṛta eva. na ca tatra pramāṇābhāvaḥ, pratyakṣārthāpattyoḥ sambhavāt. yathā "ayaṁ gauḥ" ity ukte na hi ga-kārau-kāra-visargā eva pratīyante, api tu sāsnādimat kim apīti pratyakṣam. ayaṁ gaur ity atra kiṁ ga-kārādayo varṇā vyastā evārtha-pratyāyakāḥ, kiṁ samastāḥ? nādyaḥ, itara-varṇa-vaiyarthyān nāpi dvitīyaḥ, utpanna-pradhvastānāṁ sāmastyābhāvāt. (sarva-darśana-saṅgrahe pāṇini-nidarśane 27-saṅkhyānucchede) "na ca vyāsa-samāsābhyām anyaḥ prakāro 'sti tasmād varṇānāṁ vācakatvānupapattau yad-balād artha-pratītiḥ, sa eva sphoṭo varṇātirikto varṇābhivyaṅgyārtha-pratyāyako nitya eva" ity arthāpattir api. sphoṭānaṅgīkāre sarve eva saṁskārā viśṛṅkhalāḥ santaḥ pada-janya-padārtha-pratītau na śaknuvanti, nāpi pratyabhijñāne pratyakṣe 'py atītāpi pūrvāvasthā sphurati. na vā sad-asad-aneka-varṇāvagāhinī pada-pratītiḥ śrotreṇa janyate,

35 *avivakṣita-vācyasya pada-vākya-prakāśatā | tad-anyasy**ānuraṇana**-rūpa-vyaṅgyasya ca dhvaneḥ ||* (*Dhvany-āloka* 3.1)

“so ’yaṁ devadattaḥ” iti pratyabhijñānasya tattvāṁśe (tad-aṁśe) saṁskāra-janita-smṛti-viśeṣatvāt śrotreṇa sad-asad-aneka-varṇāvagāhābhāvāc ca. na hi pratyabhijñānam ekaṁ jñānam, tad-aṁśe saṁskāra-janyatayā, idam-aṁśe cakṣur-janyatayā ca smaraṇa-grahaṇātmakatvāt. na ca tad-aṁśe ’pi cakṣuḥ karaṇam, tasya sannihita-grāhitayā tad-abhāvāt. nāpīdam-aṁśe saṁskāraḥ—cakṣur-anvaya-vyatirekānuvidhānāt, smaraṇa-hetu-vyavasāyābhāvāc ca. tena sphoṭa eva aṅgī-kārya iti vaiyākaraṇāḥ, tena pṛthak-sambandhānāṁ saṁskārāṇāṁ krameṇa paraspara-sambandha-kāritvaṁ sphoṭatvam. anyathā rasaḥ saraḥ nadī dīna ity eteṣāṁ pratiloma-pāṭhe ’pi repha-sakārādīnāṁ saṁskāro ’sti, na tu te ’nuloma-saṁskāravatvena padaṁ vyutpādayanti, anyathā bhedo na syāt.

Others, however, do not accept Sphoṭa-vāda. Their explanation is this: “When a person hears the last letter, having become aware of each previous one, the connection between the last letter of the word and the impressions left by the awareness of each previous letter occurs. Because of that, an understanding—which goes deep into the letters that had sequentially come into being and cease to exist—generated from the word is produced at the same time that hearing occurs. The hearing was favored by the knowledge that “now this meaning of the word is taking place.” But in fact the understanding is exactly like a recognition, with a strengthening made by the impressions, which assist in grasping the meaning of the word. In a recognition (*pratyabhijñāna*) (knowledge which is a mixture of direct experience and remembrance), the previous situation, even an old one, comes to mind even when there is the direct perception, so what is the use of a Sphoṭa theory?” That is wrong. The real explanation is: The time when it is known that “This meaning of the word is taking place” is made by Sphoṭa.

It cannot be said that there is no proof of Sphoṭa, because there is both *pratyakṣa* (direct perception) and *arthāpatti* (presumption). The *pratyakṣa* is this: Upon hearing *ayaṁ gauḥ* (this is a bull), not only the sounds are heard; rather there is the direct perception of a thing that has a dewlap and so on.

Now, do the letters reveal the meaning singly or collectively? Obviously, they do not reveal it singly, otherwise one letter would be sufficient and the others useless. They do not reveal it collectively either, because they do not exist at the same time, given that a phoneme perishes right after it originates. Therefore Sphoṭa must be accepted.

The *arthāpatti* is this: Things are either separate or whole; there is no other way; consequently, since it cannot be logically substantiated that the letters themselves are literally expressive of the meaning of the word, the thing by the force of which the understanding of the meaning occurs is the Sphoṭa. Sphoṭa is eternal and, though distinct from the letters, is the cause of the perception of the meaning to be roused by the letters.[36]

If Sphoṭa-vāda were not accepted, then all the impressions, being disunited, could not possibly reveal the meaning of the word. And in a recognition, a previous situation could not come to mind even when there is a direct perception. Similarly, the understanding of the meaning of the word could not be generated by hearing, because the recognition "That Devadatta of old is this one" is a particular remembrance produced from a mental impression. Recognition is not merely one means of acquiring knowledge, because in the aforesaid sentence the word "that" refers to a remembrance, i.e. a mental impression, and the word "this" to visual perception. Therefore the grammarians say Sphoṭa-vāda must be acknowledged. Thus a *sphoṭa* makes the mutual connection of the impressions, which are separately connected, in sequence.

COMMENTARY

What is generally known as "the" Sphoṭa theory is Bhartṛhari's

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36 For example, in the classic instance "Devadatta is fat although he does not eat during the day," the *arthāpatti* (presumption based on a fact that is otherwise inexplicable) is "He must eat at night." Since this meaning is not obtained by the letters of the sentence either singly or collectively, it is assumed that there must be a third way of understanding.

vākya-sphoṭa. Ānandavardhana, Mammaṭa and other Kashmiris did not validate Suggestiveness by referring to the internal Sphoṭa theory, i.e. Bhartṛhari's Sphoṭa theory, because Bhartṛhari said that in speech, even in the Vedas, the phonemes are "unreal" in the sense that only the meaning is real. Those Kashmiris were Shaivites, who revere the Tantras.

Bhartṛhari says the phonemes are unreal in two ways: Firstly, the words of one Veda might differ from those of the same Veda in another universe, yet the meaning is the same, and secondly, the meaning of a sentence is the sense as a whole, not the meanings of the words taken separately.

To counter his approach, the Kashmiris developed both the concept of Pratyabhijñā (recognition) in their philosophy of life and Kumārila Bhaṭṭa's concept of *tātparya* (the Drift) in the philosophy of language (poetics).

The function called *tātparya* (the Drift) is used after *abhidhā* (Denotation) to arrive at the actual meaning of words (2-30-31).

2.6

sādhv-asādhutayādyo 'pi (4a)

The first kind of sound (a word) has two categories: pure and impure.

ādyo varṇātmakaḥ śabdo 'pi sādhutayāsādhutayā ca dvedhā bhavati. kiṁ nāma sādhutvaṁ, kiṁ sādhu-janoditatvam, kim uta sūnṛtatvam, utāho veda-vākya-sthatvam, prakṛti-pratyaya-vyutpāditatvaṁ vā? ādye caṇḍālādi-prayuktasya saṁskṛtasyāpy asādhutvāpatteḥ, dvitīye paruṣa-saṁskṛtasya, tṛtīye 'smad-ādi-kṛta-saṁskṛta-śabdānām apy asādhutvāpātāt, caturthe saṁjñā-śabdānām api, tena vyākaraṇa-praṇītatvaṁ sādhutvam iti. tathā sati ḍitthādīnāṁ saṁjñā-śabdānām api ḍittho 'yaṁ ḍavittho 'yam iti vibhakty-utpatteḥ sādhutvam, na tu gāvī-prabhṛtīnāṁ bhrānta-praṇītatvāt. tathāpi tair yad-vyavahāra-niṣpattis tad-vijñānāṁ tat-smārita-go-śabdādi-dvārā, ajñānāṁ tv ajña-paramparā-prāpta-

saṁskāra-dvāraiva. prākṛtasya tu sādhu-samatvāt sādhūdbhavatve tad-tad-vyākaraṇa-praṇītatatvāc ca sādhutvam.

The first variety, sound consisting of phonemes (2.1), has two varieties: pure or impure. What is a pure word? Is it a word spoken by pure people? Or is it a pleasant word? Is it a word found in the Vedas? Or is it a word consisting of a base and a suffix?

If we accept the first definition, then even a Sanskrit word would be impure if it were spoken by an impure person like an outcaste. If we accept the second definition, then a harsh Sanskrit word would be impure. If we accept the third definition, then even Sanskrit words composed by persons such as us would be impure. And if we accept the fourth definition, then even pure names that cannot be derived would be impure.

Therefore a pure word is that which is composed in accordance with the rules of grammar. If we accept this definition then even proper names such as Ḍittha (the name of a man) are considered pure since they are formed by applying a case ending, i.e. *ḍittho ’yam* (he is Ḍittha) and *ḍavittho ’yam* (he is Ḍavittha).

On the other hand, words such a *gāvī* (cow) are considered impure because they are wrongly made. Still, learned persons can understand what the word *gāvī* refers to because it reminds them of the word *go* (cow) (a proper word).[37] Ignorant persons, however, understand what the word *gāvī* refers to because of the impression they gained from a chain of ignorant persons (*gāvī* is in the category of languages called Apabhraṁśa). Prakrit words, on the other hand, are considered pure, provided they are properly pronounced, because they are similar to Sanskrit and because they are composed in accordance with the rules of Prakrit grammar.

37 Alternatively it reminds one of the word *gavī,* a proper word which Kavi Karṇapūra uses in text 8.54.

COMMENTARY

Examples in Prakrit are often seen in treatises on Sanskrit poetics. But Prakrit languages are no longer in use. Braj Bhasha originates from Śaurasenī Prakrit. Thus an Apabhraṁśa is a corrupt form of a Prakrit language.

Bhartṛhari says a word is not invariably pure or impure: *nimitta-bhedāt sarvatra sādhutvaṁ ca vyavasthitam,* "At all times, the correctness depends on the reason the word conveys its meaning" (*Vākya-padīya* 1.149). Bhartṛhari gives an example by using the nominal base: When the word *asva* (one devoid of wealth) is used in place of *aśva* (horse), *asva* is incorrect, but in a context where *asva* does mean "one devoid of wealth," then *asva* is correct: *asva-goṇy-ādayaḥ śabdāḥ sādhavo viṣayāntare* (*Vākya-padīya* 1.149).

Thus sometimes a meaningful word is incorrect because the meaning of the word makes no sense in the context. Another example is: *mitraṁ dyumaṇitvena bhāti,* "A friend is resplendent as the jewel of the sky." The neuter word *mitram* (friend) is incorrect here because although it is formed according to the rules of grammar, it is incongruent since the masculine word *mitraḥ* (sun) should have been used. That is the fault called *asaṁskṛta* (grammatical mistake) (10.8). To avoid ambiguity, Kavi Karṇapūra does not refer to the context a word is used in.

Moreover, Bhartṛhari said that many non-Sanskrit words have become Sanskritized. He complained about it because he opined that by definition Sanskrit words are eternal: *daivī vāg vyatikīrṇeyam aśaktair abhidhātṛbhiḥ, anitya-darśināṁ tv asmin vāde buddhi-viparyayaḥ.* (*Vākya-padīya* 1.155)

2.7

sādhavaś ca catur-vidhāḥ jāti-kriyā-guṇa-dravyaiḥ (4bc)

sādhavaḥ—pure [words]; *ca*—and; *catur-vidhāḥ*—four kinds; *jāti*—the category; *kriyā*—the action (or mode of being); *guṇa*—the quality; *dravyaiḥ*—because of the entity (person or thing).

There are four kinds of pure words: They denote either a category, an action, a quality, or an individual person or thing.

"gauḥ pācakaḥ śuklo ḍitthaḥ" iti kramāj jāty-ādibhiś cātur-vidhyam. ca-kārāj jātir eva padārtha iti ca matam. tathā hi guḍa-taṇḍulādi-pāka-bhedena pācako 'yaṁ pācako 'yam iti pācakatvam asti. evaṁ candra-candana-kundādiṣu ayaṁ śuklo 'yaṁ śukla iti śuklatvam. bāla-vṛddha-yuvādy-udīrita-ḍitthādy-artheṣu ḍittho 'yaṁ ḍittho 'yam iti ḍitthatvam iti.

There are four kinds, taking into account the category, the action, the quality, and the individual person or thing, which are expressed sequentially in the words *gauḥ* (cow), *pācakaḥ* (cook), *śuklaḥ* (white), and Ḍitthaḥ (a man named Ḍittha).

Because of the word *ca* (and), there is also the opinion that only the category (*jāti*) is what is referred to by a word. For example, in this opinion the word *pācaka* (cook) actually refers to the state of being a cook. In other words, because of the special action of cooking sugar, rice, and so on, we say "This person is a cook" and "That person is a cook." Similarly, the word *śukla* denotes whiteness. For instance, in reference to the moon, sandal paste, jasmine, and the like, we say "This is white" and "That is white." Similarly, the word *ḍittha* refers to the state of being Ḍittha, in reference to an individual such as Ḍittha as a boy, Ḍittha as an old man, and Ḍittha as a youth, and so on. Thus we say "This is Ḍittha" when he is young, "This is Ḍittha" when he is old, and so forth.

COMMENTARY

Viśvanātha Cakravartī comments: In the opinion of those who say that a word refers only to the category (*jāti*), not to an individual thing (*vyakti*), there is only one kind of pure word. Such people say the individual thing is automatically indicated by the category.

2.8

mukhyo lākṣaṇikas tathā (4d)
vyañjakaś ceti (5a)

Words are further divided into three categories: *mukhya* (literal), *lākṣaṇika* (figurative, indirect), and *vyañjaka* (suggestive).

te tredhā. te śabdāḥ. mukhyo vācakaḥ, yas tu saṅketam aiśvaraṁ dhatte, sa mukhyaḥ. aiśvaram īśvara-kṛtaṁ saṅketam, asmad-ādi-kṛtaṁ saṅketam api yo dhatte, tasya dravyatve svārthaṁ prati mukhyatā.

The words *te tredhā* (they are of three kinds) need to be added here; *te* means *śabdāḥ* (words).

***Mukhya* means *vācaka* (literally expressive): A word expressing the meaning assigned to it by the Supreme Lord is called a *mukhya* word. Even a word that expresses a meaning assigned by persons like us (such as the name of a person) is still considered a *mukhya* word, by extension, since it expresses its own meaning in the form of a particular individual.**

COMMENTARY

For the most part, a *mukhya* word is a word listed in a dictionary. *Mukhya* words are subdivided in three categories (2.10). A suggestive word (*vyañjaka*) is either *mukhya* or *lākṣaṇika.*

2.9

saṅketa īśecchā tatra tattva-kṛt (5ab)

saṅketaḥ—assignation; *īśa*—of the Lord; *icchā*—the will; *tatra*—in that (a sound); *tattva*—of the truth; *kṛt*—the maker.

Assignation is the Lord's desire that assigns a meaning to a word.

tatra ghaṭādau tattva-kṛd ghaṭāditva-bodha-kṛt saṅketaḥ syāt. tathā hi kaścid agṛhīta-saṅketo bālaḥ kadācid uttama-vṛddhena ghaṭam ānayety ukte madhyama-vṛddhe kambu-grīvādimantaṁ vyakti-viśeṣaṁ sthānāt sthānāntaraṁ nayati sati aho ghaṭa-śabdenedṛśī vyaktir iti prathamaṁ vyaktāv eva ghaṭa-śabda-

śaktir iti pratipadyate. punas tenaiva paṭam ānayety apy ukte tad-vijātīyaṁ vyakti-viśeṣaṁ tathaiva tasmin nayati sati punaḥ so 'pi ghaṭād bhinnaḥ paṭaḥ, paṭād bhinno ghaṭa iti vyutpādyamānaḥ punar aghaṭa-bhinno ghaṭa apaṭa-bhinnaḥ paṭaś cety apoha-dvāreṇa niścinvan punas tenaiva ghaṭāntaraṁ paṭāntaraṁ cānayety ukte tasmin ghaṭa-paṭayor ākārato visadṛśau ghaṭa-paṭāv ānayati sati punar ayaṁ saṁśete—"aho paṭa-ghaṭa-śabdau na vyakti-viśeṣa-viṣayaka-saṅketau, yata etau pūrva-ghaṭa-paṭato bhinnau, tena ghaṭādiṣu kaścid asādhāraṇo bhaviṣyati dharmaḥ, yad-vaśād ayaṁ ghaṭo 'yam api ghaṭa ity anugatākārāvagāhi-jñānaṁ janyate" iti niścitya jātāv eva saṅketam avadhārayati. tad-bhinna-bhinnādhikaraṇa-mātra-vṛttitvam asādhāraṇatvam, yathā goḥ sāsnādi-mattvam.

Assignation is that which assigns an undertanding such as *ghaṭatvam* (the state of being a pot) to a word such as *ghaṭa* (pot). For example, a certain boy who does not know any assigned meaning sees at one point in time that, when the old man says *ghaṭam ānaya* (bring a pot), the middle aged man brings from one place to another a certain individual object that has a neck on it. At that time the boys thinks: "Oh, the word *ghaṭa* refers to this individual object." Thus initially he thinks that the word *ghaṭa* refers to a single individual thing. Later he sees that when the old man says *paṭam ānaya* (bring a shawl), the middle aged man brings a certain individual object that is different than the pot. At that time the boy realizes: "The shawl is different than the pot, and the pot is different than the shawl." Then he deduces through negative logic that a pot is different than something which is not a pot and a shawl is different than something which is not a shawl.

Later, he sees that when the old man says *ghaṭāntaraṁ paṭāntaraṁ cānaya* (bring another pot and another shawl), the middle aged man brings a pot and a shawl that are different in shape than the pot and the shawl he previously saw. Then the boy doubts: "Oh, the assignations of the words *ghaṭa* and *paṭa* do not refer to specific individual objects (*vyakti*) because this pot and this shawl are different than the previous pot and shawl."

Finally he concludes: "Therefore there must be some special characteristic in pots and so on that brings about a certain kind of understanding whereby one recognizes something that has a similar shape: "This is a pot, and this too is a pot."" Thus he ascertains that the assignation of a word only refers to its category (*jāti*).

A special characteristic is that which only exists in entities distinct from entities that are different from them. For example, the special characteristic of a cow is that it has a dewlap and so on.

COMMENTARY

The characteristic of having a dewlap and so forth only exists in the species (*jāti*) of cattle. Therefore a *jāti* (category) is a universal (*sāmānya*), characterized by individuals which have a common special characteristic.[38] The *jāti* inheres in all its individuals (*vyakti*). A *jāti* exists in *dravya* (person, thing), *guṇa* (quality), and *kriyā* (action; mode of being).

2.10

yoga-rūḍhāś ca rūḍhāś ca yaugikāś ceti te tridhā (6)

Words are also divided in another set of three categories: *yoga-rūḍha* (the word has both a derived meaning and a conventional meaning), *rūḍha* (the word has a conventional meaning), and *yaugika* (the word has a derived meaning).

te śabdāḥ punas tri-vidhā bhavanti. yoga-rūḍhāḥ paṅkajādayaḥ. paṅkāj janer ḍa-pratyayena paṅka-jani-kartr-abhidhāyakena yogenāpi padmārtha eva pratipādyate, na tu kumudādy-arthaḥ, iti yogārtha-puraskāreṇāpi rūḍhy-artha eveti yoga-rūḍha eva, īśvara-kṛta-saṅketa-mahimnā jhaṭiti padmasyaiva smṛteḥ. yadā tu paṅka-jaṁ vartma-daurgatyam ity-ādi kenāpy ucyate, tadā

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38 *nityam ekam aneka-gataṁ sāmānyaṁ dravya-guṇa-karma-vṛtti. tad dvi-vidhaṁ parāpara-bhedāt. paraṁ sattā, aparaṁ dravyatvādiḥ* (*Tarka-saṅgraha* 9.17); *nitya-dravya-vṛttayo vyāvartakā viśeṣāḥ* (*Tarka-saṅgraha* 9.18).

tatra paṅka-kṛtatvena lakṣaṇā, vastutas tu padme śaktiḥ. rūḍhā maṇḍapādayaḥ. yathā padme paṅka-jani-kartṛtvaṁ vartate, tathā maṇḍape viśeṣe maṇḍa-pāna-kartṛtvaṁ nāsti, tena kevalaṁ gṛha-viśeṣo yogārthaṁ vināpi gamyata iti rūḍha eva. karmaṇi kuśala ity atra kuśala-śabdo na lākṣaṇikas tasya nānārthatvāt, "kuśalaḥ kṣeme puṇye ca śikṣite" iti śikṣito nipuṇaḥ, ato mukhya eva. evaṁ maṇḍapa-śabdo rūḍhatvena gṛha-viśeṣe mukhyaḥ. yadā tu maṇḍapaṁ bhojayatety uktis tadā śabdāntara-sāhacaryān maṇḍa-pāna-kartari lākṣaṇikaḥ. āditeyādi-śabdā yaugikāḥ. aditer apatyāni ḍhak-pratyayena kevalaṁ yogārtha eva. yadā tu apatyārtha-pratyayāntareṇa ṇya-pratyayena niruktis tadā nānārthatve 'py āditya iti deva-paryāye paṭhito 'pi deva-viśeṣe śaktimattvāt pratyaya-māhimnā yoga-rūḍha evārthaḥ.

***Te tridhā* means "words have another three categories." Examples of *yoga-rūḍha* words are *paṅkaja* (lotus) and so on. The word *paṅkaja* is formed when the suffix *[ḍ]a* is applied after the verbal root *jan* (to take birth) which comes after the word *paṅka* (mud). This suffix expresses the *kartā* (doer) of the action of taking birth from the mud. Thus the conventional meaning "lotus" is also conveyed by derivation (*yoga*). However, meanings such as "white lily" are excluded [even though such things also take birth from the mud]. In this way the conventional meaning (lotus) is accompanied by a derived meaning (born in the mud). Thus *paṅkaja* is a *yoga-rūḍha* word because by the power of assignation created by the Supreme Lord, one remembers only a lotus when one hears the word *paṅkaja*.**

However, when somebody says something like "The difficulty in traversing the path originates from the mud (*paṅka-ja*)," then by figurative usage the word *paṅka-ja* is understood to mean *paṅka-kṛta* (is caused by the mud). In reality, however, the word *paṅkaja* refers to a lotus.[39]

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39 According to Kavi Karṇapūra, the word *paṅkaja* is only *mukhya* (literal) when it is used in the *yoga-rūḍha* meaning of "lotus." However, when it is used in the mere *yaugika* meaning "born in the mud," as shown in the last sentence,

Examples of *rūḍha* words are *maṇḍapa* (pavilion) and so on. Unlike a lotus, which is the doer of being born (*ja*) in the mud (*paṅka*), a particular pavilion is not the doer of the action of drinking (*pa*) liquor (*maṇḍa*). Thus *maṇḍapa* is a conventional word (*rūḍha*), since only "pavilion" is understood, even without a derived meaning.

In the phrase *karmaṇi kuśalaḥ* (expert in work), the word *kuśala* is not *lākṣaṇika* (figurative), because the word *kuśala* has many meanings: *kuśalaḥ kṣeme puṇye ca śikṣite,* "*Kuśala* means security (*kṣema*), auspicious (*puṇya*), and learned (*śikṣita*)." Here "learned" (*śikṣita*) means expert (*nipuṇa*). Therefore, in that phrase the word *kuśala* is *mukhya* (literal).[40]

In the same way, the word *maṇḍapa* is *mukhya* when, due to being a *rūḍha* word, it refers to a pavilion. But when someone says: *maṇḍapaṁ bhojayata* (feed the drinker of liquor), then the word *maṇḍapa,* due to being mentioned along with another word (the verb *bhojayata*), is *lākṣaṇika* in that it refers to the doer of the action of drinking liquor.[41]

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then it is *lākṣaṇika* (figurative) because conventionally *paṅkaja* means lotus. Other rhetoricians do not agree with this because by definition a *lākṣaṇika* word is a word whose literal meaning does not make sense (2.17). A *rūḍha* word is a *lākṣaṇika* word that has become literal because of common usage: It is listed in that meaning in a dictionary.

40 Mammaṭa gives *karmaṇi kuśalaḥ* as an example of conventional figurative usage. He says the literal meaning of *kuśala,* "gatherer of *kuśa* grass" (*kuśala = kuśān lāti*), is incompatible with the sense of "work" (*karma*), and so the hearer must resort to the figurative meaning of *kuśala*, "expert," which is connected with the literal meaning "gatherer of *kuśa* grass" through the relation of similarity in terms of being discriminative (which the gatherer of *kuśa* grass must be, or else he could not tell one kind of grass from another). Kavi Karṇapūra and others disagree with Mammaṭa because the meaning "expert" is a dictionary meaning of the word *kuśala.* Thus the derived meaning is not necessarily the literal meaning of the word. Kavi Karṇapūra's definition of *kuśala* is a rendering of *Amara-koṣa's* statement: *paryāpti-kṣema-puṇyeṣu kuśalaṁ śikṣite triṣu* (3.3.203).

41 Other rhetoricians do not agree with this.

An example of a *yaugika* word is *āditeya* (son of Aditi). It is formed by applying the suffix *ḍha[k]* after the word *aditi* in the sense of "son of Aditi". Thus it only has a derived meaning. But when the derivation takes place with the different patronymical suffix *[ṇ]ya,* then the word *āditya* (son of Aditi), though listed as a synonym of *deva* (demigod) (*Amara-koṣa* 1.1.8), actually refers to a particular demigod (Sūrya) (*Amara-koṣa* 1.3.28), therefore on the strength of this understanding, *āditya* is actually a *yoga-rūḍha* word.

2.11

svārtha-dravya-liṅga-saṅkhyā-karmādy-ātmakaḥ pañcakaḥ prātipadikārthaḥ. prakṛti-śaktiḥ prakṛty-artha-parā. sup-pratyaya-śaktiḥ saṅkhyā-kārakatvoparakta-prakṛty-artha-parā. tiṅ-śaktiḥ saṅkhyā-kartṛ-karma-bhāvoparakta-vartamānādi-kāla-parā. upasargā dyotakād dhātv-artha-bhedakāḥ. yathā saṁhāraḥ, abhihāraḥ, vihāraḥ, āhāraḥ, militvā samabhivyāhāraḥ. evaṁ kṛt-taddhita-pratyayāv api pūrva-vat. pratyekaṁ sūtra-karaṇāt sarvatra yogena mukhya evārthaḥ. "uṇādayo bahulam" iti bahula-grahaṇāt prāyaśo na yogārthāḥ. tena gacchatīti "gamer ḍoḥ" iti kṛte ḍo-pratyaye "gauḥ śete" ity atrāpi mukhyārtha-bādhe lakṣaṇā eva syāt, tenoṇādi-pratyaye na yogārthaḥ, api tu rūḍha evārthaḥ. sa ca mukhya eva na lākṣaṇikaḥ.

***Svārtha, dravya, liṅga*, *saṅkhyā,* and *karma-ādi*—these five are the meanings of a nominal base.[42] The power of the word base (nominal base or verbal root) is mostly the meaning of the word base (as contrasted with the sound). The power of the nominal suffix is mostly the number, the meaning of the word base and its particular *kāraka* relationship (the relation**

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42 *Svārtha* means a modifier (*viśeṣaṇa*) which is either a category (*jāti*), a quality (*guṇa*) or an action (*kriyā*). *Dravya* (person or object) means a substantive (main noun) (*viśeṣya*). *Liṅga* is the gender. *Saṅkhyā* is the number. *Karmādi* refers to the *kārakas* (something that has a relation with the verb) (*kartā, karma, karaṇa, sampradāna, apādāna,* and *adhikaraṇa*). The traditional term *karmādi* means "*karmaṇi prayoga* (the passive voice) and so on," but it does not exclude *kartari prayoga* (the active voice). For example, Jīva Gosvāmī, commenting on his *sūtra: ṭanaḥ karmādau ca,* gives examples in *kartari prayoga* also (HNV 912 *vṛtti*).

with the verb). The power of the verbal suffix is mostly the number, the time (present tense and so on) and the mode: *kartā* (active voice), *karma* (passive voice), or *bhāva* (passive impersonal). A verbal prefix, being suggestive in nature, brings out various meanings of a verbal root. For example, *saṁhāraḥ* (accumulation, collection), *abhihāraḥ* (bringing; mingling together), *vihāraḥ* (arrangement, distribution, disposition), and *āhāraḥ* (fetching, procuring) join together to become *samabhivyāhāraḥ* (mentioning together).

***Kṛdantas* (nouns formed by adding a *kṛt* suffix after a verbal root) and *taddhitas* (nouns formed by adding a *taddhita* suffix after a nominal base) are like the first kind (they relate to the meaning of the nominal base). They are formed by derivation, since each *kṛt* suffix and *taddhita* suffix is ordained in a rule, and therefore their derived meaning is their literal meaning.**

However, due to the word *bahula* in *uṇ-ādayo bahulam,* "The suffixes beginning from *u[ṇ]* are variously applied" (*Aṣṭādhyāyī* 3.3.1), for the most part the *uṇādi* suffixes are not considered words that have a derived meaning. For example, technically the word *go* is formed by applying the *uṇādi* suffix *[ḍ]o* after the verbal root *gam* in the sense of "that which goes" by *gamer ḍoḥ* (*Uṇādi-sūtra* 2.67). However, if this sense of the word were used in a sentence such as: *gauḥ śete,* "that which is going is sleeping," then a figurative meaning would have to be used since the literal meaning does not make sense. Therefore the *uṇādis* do not have a derived meaning (*yaugika*) (e.g., *go* = that which goes), rather they have a conventional meaning (*rūḍha*) (*go* = cow or bull). A conventional meaning is *mukhya,* not *lākṣaṇika.*

COMMENTARY

Most of the words made with an *uṇādi* suffix are *yoga-rūḍha* words. The meaning of *go* as "cow" or "bull" is sourced in dictionaries.

2.12

samāsa-śaktiś ca vividhā. tathā hi bahuvrīher anya-padārthe śaktiḥ, sā ca dvedhā—tad-guṇa-saṁvijñāna-rūpā, tad-itaraś ca. uttara-padārtha-pradhānā karmadhārayasya, uttara-padārtha-pradhānā tatpuruṣasya. avyayāṁśa-pradhānāvyayī-bhāvasya, nañ-artha-pradhānā nañ-tatpuruṣasya, pratyeka-pada-pradhānā dvandvasya. tatra sāhitya-prādhānye samāhāre ekatvam, yathā—dhavāśvakarṇam. sāhityāśraya-prādhānye itaretara-yoge dvitva-bahutve dhava-khadirāv ity atra dhava-sāhityavān khadiraḥ, khadira-sāhityavān dhava iti sāhitye 'pi dvayoḥ prādhānyād dvi-vacanam eva. evaṁ dhava-khadira-palāśā ity atra bahu-vacanam eva. sāhitya-mūlake dvitvādau vibhaktir na pratyekaṁ dvitvādikaṁ bodhayati. dhava-khadirau paśyeti kriyā tu pratyekaṁ sambadhyate. eka-śeṣeṣu tu lakṣaṇaiva—pitarāv ity ekasya pitṛ-dvayānvayābhāvāt pitṛ-mātarāv eva lakṣyete, pitṛ-śabdasya janakārtha-mātra-smṛteḥ.

Moreover, the type of power in a compound depends on the kind of compound. For example, the power of a *bahuvrīhi* compound is mostly the other thing outside the compound (since a *bahuvrīhi* is an adjective); the power of a *bahuvrīhi* has two categories: a perception of the quality of the other thing (*tad-guṇa-saṁvijñāna*) and a nonperception of the quality of the other thing (*atad-guṇa-saṁvijñāna*).[43]

The power of a *karma-dhāraya* compound is mostly the meaning of the last word. The power of a *tatpuruṣa* compound is mostly the meaning of the last word. The power of an *avyayī-bhāva* compound is mostly the first word. The power of a *nañ-tatpuruṣa* compound is mostly the meaning of the word *na[ñ]*

43 Jīva Gosvāmī explains that the first kind occurs when the thing mentioned in the compound is in contact with the other thing (the main noun), and the second kind is when the thing mentioned in the compound is not in contact with the other thing. An example of the first kind is: *dhṛta-kṛṣṇa-nirmālyam ānaya,* "Bring [him] who is wearing Kṛṣṇa's garland," and an example of the second kind is: *dṛṣṭa-kṛṣṇam ānaya,* "Bring [him] who saw Kṛṣṇa" (HNV *Bṛhat vṛtti* 1787). In the first example, the thing mentioned in the compound, namely *kṛṣṇa-nirmālya* (Kṛṣṇa's garland), is in contact with the other thing, namely the devotee (him).

(the negative particle). The power of a *dvandva* compound is each individual word. In that regard, in a *samāhāra-dvandva,* the words as a whole are the power, and so the singular is used. For example: *dhavāśvakarṇam* (the *dhava* tree and the *aśvakarṇa* tree). In an *itaretara-yoga-dvandva*, however, the individual members of the group are the power and thus the dual or plural is used. For example, in *dhava-khadirau* (the *dhava* tree and the *khadira* tree) the dual is used, and in *dhava-khadira-palāśāḥ* (the *dhava* tree, the *khadira* tree, and the *palāśa* tree) the plural is used. When the individual members of the group are the power, the dual or the plural does not signify that there is only one thing of each kind. But in *dhava-khadirau paśya* (look at the *dhava* tree and the *khadira* tree), the verb *paśya* (look) is connected to each individual member.

However, in an *eka-śeṣa* compound, like *pitarau,* there is figurative usage (*lakṣaṇā-vṛtti*). Since the word *pitṛ* makes one remember only the meaning "father" and since it is impossible for one person to have two fathers, by figurative usage the meaning that comes to mind is: *pitṛ-mātarau* (the father and the mother).

COMMENTARY

The notions of the specific potency of suffixes, compounds, and so forth are useful in the analysis of an implied sense. They will be referred to as suggestive *padāṁśas* (aspects of a word) (3.46).

2.13

vācako 'pi śabdaḥ samāsa-sad-bhāve sati lākṣaṇiko bhavati. dhīvara iti kaivarta-vācakaḥ śabdaḥ, dhiyā vara iti tṛtīyā-tatpuruṣa-samāsena su-buddhiḥ pratipādyate. tatra tu lakṣaṇaiva. evaṁ sarvatra lakṣaṇā boddhavyā, diṅ-mātram udāhṛtam. yaugikās tu śabdāḥ siddhāḥ sādhyāś ca. siddhās tu vāsudevādayaḥ. sādhyā vaktṛ-svecchayā kḷptā ānakadundubhi-nandanādayaḥ. te ca pūrva-pada-parivṛtti-sahāḥ, uttara-pada-parivṛtti-sahāḥ, ubhaya-pada-parivṛtti-sahāś ca. vasudeva-nandana iti pūrva-padasya parivṛttiḥ, ānakadundubhi-suta iti para-padasya, śūra-suta-putra ity ubhaya-padasya. evam unneyam. kvacid ubhaya-padāparivṛttiḥ, pattra-ratho garut-mān go-saṅkhya ity-ādi.

Even a *mukhya* word becomes *lākṣaṇika* when analyzed as a compound. For instance, the word *dhīvaraḥ* literally means "fisherman." However, the meaning "one whose intelligence is excellent" that comes from analyzing *dhī-varaḥ* as a *tṛtīyā-tatpuruṣa* compound meaning *dhiyā varaḥ* (excellent on account of intelligence) is figurative. *Lakṣaṇā-vṛtti* should be understood in all such instances. I have merely illustrated the modus operandi.[44]

There are two kinds of *yaugika* words: existing and made-up. Examples of existing words are *vāsudeva* and so on. Made-up words are words created in accordance with the speaker's desire. Examples of made-up words are *ānakadundubhi-nandana* and so on.

***Yaugika* compounds have three more categories: (1) The first word can be changed, (2) The second word can be changed, and (3) Both words can be changed. For example, in *vasudeva-nandana,* the first word can be changed for a synonym, such as *govinda;* in *ānakadundubhi-suta,* the second word can be changed for a synonym, such as *tanaya;* and in *śūrasuta-putra* (the son of the son of Śūrasena), both words can be changed.**

Things should be inferred in this way. Sometimes the words in a *yaugika* compound cannot be changed. Examples are *pattra-ratha* (bird, "its vehicle is wings"), *garutmān* (Garuḍa, "he has wings"), *go-saṅkhya* (cowherd, "one who counts cows"), and so on.

COMMENTARY

Viśvanātha Cakravartī elucidates: *Vasudeva-nandana* means *vasudevam ānandayati,* "He who gives pleasure to Vasudeva." Here only the word *vasudeva,* not the word *nandana,* can be changed,

44 Viśvanātha Cakravartī: The word *dhīvara* is a *rūḍha* word meaning "fisherman." The other meaning that is achieved by breaking up the parts of the word (*dhī-vara*) is not the dictionary meaning. Thus the same principle that was discussed regarding the word *maṇḍapa* applies here also.

because if we say *vasudeva-putra* we can no longer perceive the act of giving of pleasure to Vasudeva (since the word *nandana* has a double meaning). Regarding *ānakadundubhi-suta,* when Vasudeva was born the gods beat kettledrums, indicating the upcoming Descent of the Lord. Therefore the word *ānakadundubhi,* which expresses this meaning, cannot be changed (*ānakadundubhi* is a suggestive word, and the implied sense would be lost by replacing *ānakadundubhi* with a synonym). However, the word *suta* (son) can be changed. Similarly, in *śūrasuta-putra,* the word *śūra-suta* can be changed [for a synonym such as Śauri] and the word *putra* (son) can be changed [for a synonym such as *suta* or *tanaya*]. Further, only the word *pattra-ratha* expresses a bird. The words *dala-ratha* or *patra-syandana* do not. Only the word *garutmān* refers to Garuḍa. The words *pakṣavān* or *garul-la,* which is formed with the possessive *taddhita* suffix *la,* do not. Similarly, only the word *go-saṅkhya* refers to a cowherd. The words *dhenu-saṅkhya* and *go-saṅkhyāna* do not.

2.14

mukhyo lākṣaṇiko vyañjaka iti ye tri-vidhāḥ pūrvoktās te punar api lakṣayiṣyamāṇād vṛtti-trayād dhetor iha prastūyante,

Actually the three kinds of words described earlier (*mukhya, lākṣaṇika,* and *vyañjaka*) (2.8) are being discussed here because of the three literary functions, defined as follows:

vṛtti-trayāt punas tredhā (7a)

There are three kinds of words because of the three rhetorical functions.

te śabdā iti gamyam.

The words *te śabdāḥ* (those words) are understood here.

2.15

vṛttayas tv abhidhādayaḥ (7b)

The rhetorical functions are *abhidhā* and so on.

vṛtti-trayaṁ tu—abhidhā, lakṣaṇā, vyañjaneti, abhidhaiva śaktiḥ.

The three functions are: *abhidhā* (Denotation), *lakṣaṇā* (Indication, figurative usage), and *vyañjanā* (Suggestiveness). Only *abhidhā* is also called *śakti* (power).

COMMENTARY

Abhidhā-vṛtti governs a literally expressive word (*mukhya* or *vācaka*); *lakṣaṇā-vṛtti* governs an indirectly expressive word (*lākṣaṇika*); and *vyañjanā-vṛtti* governs a suggestive word (*vyañjaka*). For instance, *vyañjanā* is the rhetorical function that governs the suggestive word *ānakadundubhi* (2.13). This means Suggestiveness is the function by means of which an implied sense arises, since Denotation has already been used one time: At first, the word *ānakadundubhi* is governed by *abhidhā,* since it is a word that has a conventional meaning (*rūḍha*).

Abhidhā-vṛtti is also called *mukhyā-vṛtti.* In Nyāya, Denotation is called *śakti* because the Logicians say the assignation of a word is only in the scope of the Lord's will*: asmāt padāt ayam artho boddhavya itīśvara-saṅketaḥ śaktiḥ* (*Tarka-saṅgraha* 7.1).

2.16

yasyoccāraṇa-mātreṇa sahajaṁ yat pratīyate
tasya tatra tu yā vṛttiḥ sābhidhā (8abcd)

yasya—of which word; *uccāraṇa-mātreṇa*—by the mere pronunciation; *sahajam*—naturally; *yat*—which object; *pratīyate*—is perceived; *tasya*—of that word; *tatra*—to that object; *tu*—only; *yā*—which; *vṛttiḥ*—reference (mode of existence; rhetorical function); *sā*—that; *abhidhā*—called *abhidhā.*

The rhetorical function in the scope of which a word only refers to that which is perceived naturally by the mere pronunciation of the word is called *abhidhā.*

yathā go-śabdasya sāsnādimati prāṇi-viśeṣe vṛttiḥ. sā na vyaktau api tu jātau. vyaktau cet tarhi go-viśeṣa eva pratipādyate, na tu go-mātram. jātau cet tarhi vyavahārānupapattiḥ, ato jāty-ākṣipta-vyaktāv eva, na tu tatra tatra lakṣaṇā, ākṣepa-labhyatvāt, avinābhāvo hy ākṣepaḥ.

For example, the word *go* (cow) refers to the particular living entity that possesses a dewlap and so on. At first the word refers to the category, not to the individual, otherwise the word *go* would only refer to one particular cow and not to a cow in general. If the reference were exclusively to the category, then there would be lack of practicality. Therefore the reference is to the individual automatically indicated by the category. It is not that such a reference is figurative, because it is obtained by *ākṣepa. Ākṣepa* is *avinā-bhāva* (invariable concomitance).

COMMENTARY

The difference between *dravya* and *vyakti* is further illustrated as follows: If a person who was given the name Ḍittha was so called without the understanding that he is a unique entity (*dravya*), then any other individual (*vyakti*) (person, thing, quality, or action) could be called by the same name and there would be no fault in that. The same applies to the difference between *guṇa* (quality) and *vyakti* (individual quality) and between *kriyā* (action) and *vyakti* (individual action). Thus a word never directly refers to a *vyakti.*

2.17

lakṣaṇā punaḥ (8d)
mukhyārtha-bādhe śakyasya
sambandhe yānya-dhīr bhavet (9ab)

lakṣaṇā—called *lakṣaṇā; punaḥ*—furthermore; *mukhya-artha*—of the literal meaning; *bādhe*—when there is blockage; *śakyasya*—of the literal meaning (*śakya = vācya*); *sambandhe*—when there is a connection; *yā*—which; *anya-dhīḥ*—understanding of another meaning; *bhavet*—is.

Lakṣaṇā **(indication; figurative usage) is the rhetorical function which causes the understanding of another meaning connected with the literal meaning when the literal meaning does not make sense.**

"gaṅgāyāṁ ghoṣaḥ" ity āptoktau kaścit parāmṛśati—gaṅgāyāṁ ghoṣānvayābhāvād ghoṣa-śabdo 'tra dhvany-arthaḥ, na tv ābhīra-pally-arthaḥ. tataḥ prativasatīti śrute gaṅgā-śabdo vā sva-sambandhi-tīram abhidhatte, ghoṣa-śabdo vā sva-sambandhinaṁ pratibimbam abhidhatte. ubhayor eva lākṣaṇikatvaṁ sambhāvyate. tad atra neyaṁ rūḍhi-lakṣaṇā, api tu prayojanavatī lakṣaṇaiva. yad ayam aśrānto vaktā, tat prayojanam eva vicāryam. yadi gaṅgā-śabdas taṭaṁ lakṣayati, tadā tasya śaitya-pāvanatvādikam eva prayojanam. yadi vā ghoṣa-śabdaḥ sva-pratibimbaṁ lakṣayati, tadāpi ghoṣasya tat-tīra-naikatyātiśaya-pratipādanena tad eva tīra-gataṁ śaitya-pāvanāditvam, adhikaṁ ca gaṅgā-jalasya svacchatvam. tenādhika-prayojana-lābhe ghoṣa-śabda eva lākṣaṇika iti parāmarśānantaraṁ punas tam ānayeti śrute gaṅgā-śabda eva lākṣaṇiko na ghoṣa-śabda iti niścinvan, "ghoṣaḥ prativasati, tam ānaya" ity ukte nānvaya-bādhas tena vākye na lakṣaṇā, api tu gaṅgā-śabda eveti vyutpādyate. iyaṁ tu lakṣaṇā jahat-svārthāpi sva-sambandha-mātreṇa svāvinā-bhāva-pratipādayitrī.[45] *"kuntāḥ praviśanti" ity-ādāv ajahat-svārthā, kunta-dhāritvena kunta-sahita-praveśāt. "śoṇo dhāvati" ity atra na lakṣaṇā "kvacid guṇa-vacanān matupo lug iṣṭaḥ" iti luptenāpi matupā mukhyārtha evābhidhīyate. "chatriṇo gacchanti" iti samūhārthe lakṣaṇā, sarveṣāṁ chatritvenānvayābhāvāt. "ratho gacchati" ity atra jahad-ajahat-svārthā, svākarṣaka-gamanena śakya-sambandhāt sva-kartṛka-gamanābhāvād aṁśato jahat-svārthā gamanāṁśenājahat-svārthā. kecid ākhyātasya prayatna-vācakatvād acetane tad-abhāvāt, vyāpāre lakṣaṇāṁ paṭhanti,*

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45 Here *avinā-bhāva* does not mean *vyāpti* (*ākṣepa*) (invariable concomitance), rather in this context it means *sambandha,* like the word *avinā-bhūta* cited in text 2.19, on which Mammaṭa comments: *avinā-bhāvo 'tra sambandha-mātraṁ na tu nāntarīyakatvam* (*Kāvya-prakāśa* 2.12). Or else Kavi Karṇapūra uses the above term *avinā-bhāva* in the sense of Indication, like the usage of the word *ākṣepa* in text 2.25.

kecid ākhyātasyānukūla-vyāpāra-pradhānatayā cetanācetanayor dhātv-arthānukūla-vyāpārasya sattvād ākhyāta-prayogo mukhya eveti. "mañcāḥ krośanti" ity atra sva-sambandha-mātreṇa jahat-svārthaiva, neyaṁ prayojanavatī, na vā rūḍhi-lakṣaṇā.

For example, when a trustworthy person says *gaṅgāyāṁ ghoṣaḥ* (the cowherd settlement on the Ganges), someone might think: "Here the word *ghoṣa* must refer to a sound and not to a cowherd settlement, because there cannot possibly be a settlement on the river Ganges." Then, when that person hears the trustworthy person say: *prativasati* (*gaṅgāyāṁ ghoṣaḥ prativasati,* "The cowherd settlement abides on the Ganges"), he thinks: "Either the word *gaṅgā* refers to the shore connected with the Ganges or the word *ghoṣa* refers to the reflection connected with the settlement. Either word could be *lākṣaṇika*. Therefore in this instance the figurative usage is not conventional figurative usage but purposeful figurative usage. Since the speaker is not tired, a purpose, an implied sense, must be understood. If the word *gaṅgā* figuratively refers to the shore of the Ganges, the purpose is to demonstrate the shore's coolness, purity, and so on. But if the word *ghoṣa* figuratively refers to the reflection of the cowherd settlement, then the purpose is to describe the same coolness, purity, and so on of the shore, since the settlement is described as being very close to the shore, but additionally the purpose is to describe the clearness of the water of the Ganges. Therefore, due to the obtainment of an additional purpose, only the word *ghoṣa* is *lākṣaṇika.*"

However, when that person, [wrongly] thinking like this, hears the sentence *tam ānaya* (bring it) (the settlement), he decides that only the word *gaṅgā* and not the word *ghoṣa* (cowherd village) is *lākṣaṇika.* Then, when he hears the sentence: *ghoṣaḥ prativasati, tam ānaya* (the cowherd settlement abides; bring it), he rightly concludes that, since the literal meaning is not blocked, there is no figurative usage in this sentence. Rather, the literal meaning is blocked only when the word *gaṅgā* is used, and so only the word *gaṅgā* is *lākṣaṇika.*

However, this figurative usage (the word Ganges denotes the shore of the Ganges), although *jahat-svārthā* (the figurative word loses its original meaning), conveys its necessary relationship merely by its connection with something related to it.[46]

In examples like *kuntāḥ praviśanti* (the spears enter) the figurative usage is *ajahat-svārthā* (the word does not lose its original meaning), because the spearmen enter along with the spears since they are holding the spears.[47]

However, there is no figurative usage in *śoṇo dhāvati* (the red runs) because the meaning is already literally expressed by the suffix *mat[up],* although *mat[up]* is deleted by the rule: *kvacid guṇa-vacanān matupo lug iṣṭaḥ,* "Sometimes *mat[up]* is deleted when it comes after a word expressing a quality" (*Vārttika* on *Aṣṭādhyāyī* 5.2.94).[48]

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46 In all instances of Indication, the connection between the main meaning and the figurative sense must be accounted for. In text 2.19, Kavi Karṇapūra expounds upon the connection that explains why the word Ganges here figuratively means shore.

47 The literal meaning "spear" does not make sense, since an inanimate object like a spear cannot enter by itself. Therefore the word *kunta* figuratively means *kunta-viśiṣṭa-puruṣa* "a person characterized by a spear." According to Viśvanātha Kavirāja, this is purposeful figurative usage, and the purpose is to demonstrate the extreme denseness of the spears (the spears are arranged in such a tight formation that there is practically no space between them): *kuntādīnām atigahanatvaṁ prayojanam* (*Sāhitya-darpaṇa* 2.6).

48 Viśvanātha Kavirāja says qualities (*guṇa*) such as redness and whiteness in the examples *śoṇo dhāvati* (the red runs) and *śveto dhāvati* (the white runs) figuratively refer to the possessor of the quality (*guṇa-viśiṣṭa*), i.e. the red horse and the white horse, and is taken as conventional figurative usage by default, insofar as it is not purposeful: *rūḍhāv upādāna-lakṣaṇā, yathā "śveto dhāvati". prayojane, yathā "kuntāḥ praviśanti". anayor hi śvetādibhir kuntādibhiś cācetanatayā kevalair dhāvana-praveśana-kriyayoḥ kartṛtayānvayam alabhamānair etat-siddhaye sva-sambandhino 'śvādayaḥ puruṣādayaś cākṣipyante. pūrvatra prayojanābhāvād rūḍhiḥ* (*Sāhitya-darpaṇa* 2.6). But Kavi Karṇapūra says such examples are not figurative usage, since the possessor of the quality is already literally expressed by the deleted suffix *mat[up]*. Arguably, the suffix *mat[up]* does not tell us whether the possessor of the quality is a horse, a man, and so on: It is known by convention.

In the example *chatriṇo gacchanti* (the persons with umbrellas are going), the word *chatriṇaḥ* figuratively refers to a crowd of people [primarily consisting of persons holding umbrellas] inasmuch as perhaps not everyone among them has an umbrella.[49]

In the example *ratho gacchati* (the chariot moves), the figurative usage is *jahad-ajahat-svārtha.* In other words it is partially *jahat-svārtha* (i.e. the chariot indicates the horse that pulls it) because of the impossibility of the chariot's moving by itself and because there is a connection with the literal meaning due to the movement of the puller of the chariot, and it is partially *ajahat-svārtha* on account of the movement (the sense of "moves" is unchanged).[50]

In this matter, others say the figurative usage relates to an intermediate activity (*vyāpāra*), since a verb expresses effort and since effort cannot exist in an inanimate object.[51]

Yet others say the use of the verb is literal, since the verb is based on favorable operations and both the animate and the inanimate object have operations favorable for achieving the meaning of the verbal root (movement).[52]

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49 Viśvanātha Cakravartī: This is another example of figurative usage which is *ajahat-svārthā* (the word does not lose its original meaning).

50 Viśvanātha Cakravartī: Here the word *ratha,* which literally means chariot, is figuratively used to refer to the puller of the chariot, the horse. And the verbal root *gam[l̥]* (in the verb *gacchati*) which expresses the category of non-specific movement is figuratively used to refer to the specific movement of the chariot. Thus the meaning of "chariot" is lost but the meaning of "movement" is not.

51 Viśvanātha Cakravartī: Here the *vyāpāra* is the chariot's connection with its puller, a connection favorable for attaining the result of the chariot's movement. Thus the chariot is the basis (*āśraya*) of the operation (*vyāpāra*) that is favorable for attaining the desired result, movement.

52 Viśvanātha Cakravartī: The favorable operation (*vyāpāra*) of the animate doer (*kartā*), the puller, is the effort, and the favorable operation (*vyāpāra*) of the inanimate doer, the chariot, is the connection with the puller (*Subodhinī*). For the chariot to move, both the chariot has to be connected with the horse and the horse has to make the effort to pull.

In the example *mañcāḥ krośanti* (the beds scream), the figurative usage is certainly *jahat-svārthā* on account of the babies' mere connection with the beds, but it is neither purposeful nor conventional.

COMMENTARY

The rule, cited below, that Indication must be either purposeful or conventional only applies to poetics. Further, commenting on Vidyānātha's *Pratāpa-rudrīya,* instead of *jahat-svārthā* and *ajahat-svārthā,* Kumāra Svāmī uses the terms *jahad-vācyā,* "[the function] in which the literal meaning goes away" and *ajahad-vācyā: ata eva sādṛśya-nibandhanā sambandha-nibandhanā ceti dvi-vidhā lakṣaṇā. sambandha-nibandhanā jahad-vācyā ajahad-vācyā ceti dvi-vidhā.* (*Ratnāpaṇa* 2.5).

2.18

rūḍhyā prayojanenāpi sā dvidhā (9cd)

***Lakṣaṇā* is based on either a convention or a purpose. Thus there are two kinds of *lakṣaṇā: rūḍhi-lakṣaṇā* (conventional figurative usage) and *prayojanavatī lakṣaṇā* (purposeful figurative usage).**

sā lakṣaṇā dvidhā bhavatīty arthaḥ. "viṣvaksena" ity-ādau viṣūcī senā yasyeti bahutara-senāvati mahā-rājādau vyutpannatve 'pi śaktyā bhagavaty api bhagavad-bhakta-viśeṣe eva rūḍhiḥ.

***Sā dvidhā* means "*Lakṣaṇā* has two varieties." The word Viṣvaksena is an example of conventional figurative usage. Although in terms of its derived meaning, *viṣūcī senā yasya* (one whose army is everywhere), it refers to a great king who possesses a vast army and by dictionary meaning it refers to the Lord, by conventional figurative usage it refers to a particular devotee of the Lord.**

COMMENTARY

From the viewpoint of *abhidhā, viṣvaksena* is a *yoga-rūḍha* word: In terms of the derived meaning, it refers to a great king, whereas

in terms of a conventional, dictionary meaning it refers to the Lord: *viṣvakseno janārdanaḥ* (*Amara-koṣa* 1.1.19). Lord Viṣvaksena took birth from Viṣūcī (*Bhāgavatam* 8.13.23). Thus by the maxim *yogād rūḍhir baliyasī* (a conventional meaning is stronger than the etymological meaning), the word *viṣvaksena* primarily refers to the Lord. By conventional figurative usage, however, it refers to a particular devotee of the Lord named Viṣvaksena (*Bhāgavatam* 5.20.40; 8.21.16; 12.11.20).

2.19

"gaṅgāyāṁ ghoṣaḥ prativasati" ity-ādau prayojanam, tat tu śaitya-pāvanatvādi. ata uktam: "abhidheyāvinā-bhūta-pratītir lakṣaṇocyate, lakṣyamāṇa-guṇair yogād vṛtter iṣṭā tu gauṇatā" iti. "vyaṅgyena rahitā rūḍhau sahitā tu prayojane" iti vacanād vyaṅgya-sahitā prayojanavatī laksaṇaiva prayojikā, na rūḍhi-lakṣaṇā.

The sentence *gaṅgāyāṁ ghoṣaḥ prativasati* (the cowherd village is on the Ganges) (2.17) is an example of *prayojanavatī lakṣaṇā* (purposeful figurative usage): The purpose is to demonstrate the coolness, purity, and so on, in the cowherd settlement. Therefore it is said: "*Lakṣaṇā* is the understanding of something necessarily connected with the thing being literally expressed. *Gauṇī vṛtti* is so named because of the connection with certain implied qualities (*guṇas*)" (*Tantra-vārttika,* by Kumārila Bhaṭṭa).

Moreover, according to this statement: *vyaṅgyena rahitā rūḍhau sahitā tu prayojane,* "In conventional figurative usage, *lakṣaṇā* has no implied sense, but in purposeful figurative usage it has an implied sense" (*Kāvya-prakāśa* 2.13), only purposeful figurative usage has an implied sense. There is no implied sense involved in conventional figurative usage.

COMMENTARY

The purport of the first paragraph is that in Kavi Kārṇapūra's methodology, the example "the cowherd settlement on the Ganges" is a form of *gauṇī-vṛtti* (qualitative figurative usage): The Ganges

imparts its qualities of coolness and purity to its shore. Kavi Karṇapūra makes this clear in his elaboration on text 2.25. All other rhetoricians, including Mammaṭa,[53] Viśvanātha Kavirāja,[54] and Patañjali,[55] say the connection between the Ganges and its shore is "proximity". Kavi Karṇapūra says all instances of Exclusive Indication (*jahat-svārthā*) involve *gauṇī-vṛtti* (2.25), whereas other rhetoricians do not mix Exclusive Indication and *gauṇī-vṛtti.* Kavi Karṇapūra thus draws a line between ordinary figurative usage and literary figurative usage.

Viśvanātha Kavirāja expounds the current topic: *gaṅgā-taṭe ghoṣa iti pratipādanālabhyasya śītatva-pāvanatvātiśayasya bodhana-rūpaṁ prayojanam,* "In this example, the purpose is to make one understand the profuseness of coolness and purity. The idea of such a profuseness is not achieved by the wording: "The cowherd settlement is on the shore of the Ganges"" (*Sāhitya-darpaṇa* 2.5).

2.20

bhidyate ca sā (9d)

bhidyate—is subdivided; *ca*—also; *sā*—that (indication).

There are many kinds of purposeful figurative usage.

prayojanavatī lakṣaṇā bhidyate, vividhā bhavatīty arthaḥ.

This means purposeful Indication is diverse.

2.21

sāropā sāropyamāṇa
āropa-viṣayo 'pi ca (9ef)
yatra vyaktau (10a)

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53 *gaṅgādīnāṁ ghoṣādy-ādhāratvāsaṁbhavāt mukhyārthasya bādhe vivecakatvādau* ***sāmīpye*** *ca saṁbandhe* (*Kāvya-prakāśa* 2.9).

54 *"gaṅgāyāṁ ghoṣaḥ" ity-ādau gaṅgādi-śabdo jala-mayādi-rūpārtha-vācakatvāt prakṛte 'sambhavan svasya* ***sāmīpyādi****-sambandhinaṁ taṭādiṁ bodhayati* (*Sāhitya-darpaṇa* 2.5).

55 *tat-****sāmīpyād*** *gaṅgāyāṁ ghoṣaḥ* (*Mahā-bhāṣya* 4.1.48).

sa-āropā—is called *sāropā* ("with a superimposition"); *sā*—that (*prayojanavatī lakṣaṇā*); *āropyamāṇaḥ*—the thing being superimposed; *āropa-viṣayaḥ*—the object upon which something is superimposed; *api*—also; *ca*—and; *yatra*—where; *vyaktau*—are clear.

In purposeful figurative usage, when both the thing being superimposed (*āropyamāṇa*) (standard of comparison) and the thing upon which it is superimposed (*āropa-viṣaya*) (subject of the comparison) are clear, it is called *sāropā lakṣanā* (Indication with a superimposition).

yatra lakṣaṇāyām āropyamāṇa āropa-viśayaś ca sphuṭau, sā sāropā. yathā "amṛtaṁ śrī-kṛṣṇa-guṇa-śravaṇam." atrāmṛtam āropyamāṇo guṇa-śravaṇam āropa-viṣayo dvāv eva sphuṭau. "gaur bāhīkaḥ" ity anye.

For example, in *amṛtaṁ śrī-kṛṣṇa-guṇa-śravaṇam,* "Hearing about Śrī Kṛṣṇa's qualities is nectar," the *āropyamāṇa,* the nectar, and the *āropa-viṣaya,* the hearing of Kṛṣṇa's qualities, are clear. Others give the example *gaur bāhīkaḥ,* "The outsider is an ox."

COMMENTARY

Sāropā lakṣanā is an ordinary metaphor. A literary metaphor is a striking *sāropā lakṣanā*. In the chapter on ornaments of meaning (8), the *āropyamāṇa* is called *upamāna* (standard of comparison), and the *āropa-viṣaya* is termed *upameya* (subject of the comparison). In the example "The outsider is an ox," the ox is the standard of comparison. An ox is figuratively superimposed unto the outsider.

Viśvanātha Cakravartī comments: *bahis tiṣṭhatīti auṇādika-pratyayād grāmasyānte-sthita-nīca-jātir bāhīkaḥ, sa tu gaur, go-sadṛśaḥ,* "The word *bāhīka* is formed with the suffix *īka[k]* in the sense of *bahis tiṣṭhati* (one who stands outside) (*Vārttika* 4.1.85) and refers to a low class man who stays on the outskirts of a village. The words *gaur bāhīkaḥ* mean *go-sadṛśo bāhīkaḥ* (the outsider is similar to an ox)" (*Subodhinī*).

In every instance, the purpose (implied sense) of purposeful figurative usage needs to be understood. Here the purpose is to indicate the qualities of dullness (*jāḍya*), slowness (*māndya*), and so forth, in the outsider.[56] According to Jīva Gosvāmī, the purpose is to make one perceive that the outsider is utterly ignorant and so on: *yathā gaur bāhīkaḥ, ajñatvādy-atiśaya-bodhanam atra prayojanam* (*Sarva-saṁvādinī* 11.49 of *Tattva-sandarbha*).

2.22

ādināntar-nigīrṇe carame sati
bhavet sādhyavasānā sā (10abc)

ādinā—by the first one (the *āropyamāṇa*); *antar-nigīrṇe*—swallowed up; *carame*—when the last one (the *āropa-viṣaya*); *sati*—is; *bhavet*—is; *sa-adhyavasānā*—called *sādhyavasānā* ("with a termination [of the *āropa-viṣaya*]"); *sā*—that (*sāropā lakṣaṇā*).

***Sāropā lakṣanā* is called *sādhyavasānā lakṣanā* (Indication with an introsusception) when the *āropa-viṣaya* (subject of comparison) is swallowed up by the *āropyamāṇa* (standard of comparison).**

sā sāropā sādhyavasānā bhavet, ādinā āropyamāṇena carame āropa-viṣaye 'ntar-nigīrṇe sati. yathā "amṛtam evedam" ity āropyamāneṇāmṛtena guṇa-śravaṇam āropa-viṣayo 'ntar-nigīrṇaḥ. "gaur evāyam" ity eke.

For example, in *amṛtam evedam* ("the nectar"), the *āropa-viṣaya,* the hearing of Kṛṣṇa's qualities, is swallowed up by the *āropyamāṇa,* the nectar. Others give the example: *gaur evāyam* ("the ox").

COMMENTARY

Indication with an introsusception (*sādhyavasānā lakṣanā*)

56 Nāgeśa Bhaṭṭa comments on the corresponding section in *Kāvya-prakāśa: lakṣaṇayā bāhīka-rūpārtha-pratipādena tu lakṣaṇayopasthitaṁ go-vṛtti-jāḍyādi tathā pravṛtti-nimittam* (*Uddyota* 2.11).

is the prototype of the first variety of the *atiśayokti* ornament (introsusception) (8.114-115). In Sanskrit poetics, an introsusception is not classed as a metaphor.

The term *adhyavasāna* has a peculiar sense in poetics (introsusception). Viśvanātha Cakravartī equates *sāropā* with a perception of nondifference (*abheda-pratīti*) and *sādhyavasānā* with a negation (*niṣedha*) of the *āropa-viṣaya.*[57] Commenting on *Kāvya-prakāśa,* Govinda Ṭhakkura says *adhyavasāna* signifies a disappearance, i.e. the *āropa-viṣaya* was made to disappear by the *āropyamāṇa.*[58] Mukula Bhaṭṭa, who introduced the term *adhyavasāna* in poetics, says *adhyavasāna* means the subject of the comparison has merged into the standard of comparison.[59] This is an intussusception (introsusception): In English, the word introsusception is used in the sense of "a taking within".[60] Similarly, Mammaṭa, Viśvanātha Kavirāja and Kavi Karṇapūra say the subject of the comparison was swallowed by the standard of comparison. By contrast, a sentence like "That's the nectar" is only a metaphor (*sāropā*) because the pronoun 'that' denotes the subject of the comparison and has not been obliterated from the perception.

2.23

bhide dve dvi-vidhe ime (10d)
gauṇe śuddhe ca sādṛśyāt
sambandhāntarato 'pi ca (11ab)

bhide—kinds; *dve*—two; *dvi-vidhe*—of two kinds; *ime*—these;

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57 *antar-nigīrṇe satīti nedaṁ kṛṣṇa-kathā-śravaṇam, api tu amṛtam eveti vākye, eva-kāreṇa kṛṣṇa-kathā-śravaṇasya niṣedhe satīty arthaḥ. sāropā-sthale tv amṛta-kṛṣṇa-kathā-śravaṇayor* ***abheda-pratītyā*** *dvayor eva vākye praveśaḥ, na tu sādhyavasānā-sthale ivāparasya* ***niṣedhaḥ****. ayaṁ bāhīko na bhavati, api tu gaur evety udāharaṇaṁ bhakta-bhinnānāṁ jñeyam.* (*Subodhinī*)

58 *viṣayi-mātraṁ yatra nirdiśyate na tu viṣayo 'pi sā sādhyavasānā, viṣayiṇā viṣaya-tirobhāvasyātrādhyavasāna-padārthatvāt* (*Kāvya-pradīpa* 2.11).

59 *yatra tūpacaryamāṇa-viṣayasyopacaryamāṇe 'ntar-līnatayā vivakṣitatvāt svarūpāpahnavaḥ kriyate tatrādhyavasānam.* (*Abhidhā-vṛtti-mātṛkā* 4-5)

60 Ref.: 'intussusception' in *Random House Webster's Unabridged Dictionary*) (dictionary.com).

gauṇe—qualitative; *śuddhe*—pure (2.24); *ca*—and; *sādṛśyāt*—because of similarity; *sambandha-antarataḥ*—because of some other kind of relationship; *api*—also; *ca*—and.

Each of these two varieties (*sāropā lakṣaṇā* and *sādhyavasānā lakṣaṇā*) is subdivided in two kinds: (1) *gauṇī* (qualitative) when the superimposition is based on a relationship of similarity, and (2) *śuddhā* (pure, devoid of *gauṇī*) when the superimposition is based on some other kind of relationship.

etau bhedau sādṛśyād gauṇau, sambandhāntarataḥ śuddhau bhavata ity arthaḥ. (This is the syntactical connection.)

COMMENTARY

Kavi Karṇapūra and other poetical theorists do not separate *gauṇī-vṛtti* from *lakṣaṇā-vṛtti.* The Mīmāṁsakas who follow Prabhākara make such a differentiation.[61] Jīva Gosvāmī does so as well: *mukhyā-lakṣaṇā-guṇa-bhedena tridhā śabda-vṛttiḥ,* "There are three rhetorical functions of words: *mukhyā-vṛtti, lakṣaṇā-vṛtti,* and *guṇa-vṛtti*" (*Sarva-saṁvādinī* 11.46 of *Tattva-sandarbha*). The term *guṇa-vṛtti* is a synonym of *gauṇī-vṛtti* (quality-based figurative usage). Jīva Gosvāmī also accepts *vyañjanā-vṛtti.*[62]

2.24

sādṛśya-hetukā tūktā sambandhāntara-hetukā (11cd)

sādṛśya-hetukā—the *lakṣaṇā* whose cause is similarity; *tu*—only; *uktā*—was said; *sambandha-antara-hetukā*—the *lakṣaṇā* whose cause is a different kind of relation [is now going to be exemplified].

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61 Narahari Sarasvatī Tīrtha comments on *Kāvya-prakāśa: prābhākarās tu lakṣaṇā-vṛtter gauṇyāś ca bhedaṁ kurvanti tan-mataṁ nirākurvan upacāra-miśrāṁ catur-bhedatvena nirūpayitum āha sāropeti* (*Bāla-cittānurañjinī* 2.11).

62 *vyañjanābhidhā ca vṛttir manyate. yathā gaṅgāyāṁ ghoṣa ity ukte tan-nivāsa-bhūtasya taṭasya śītalatva-pāvanatvādikaṁ gamyam ity-ādi. tad uktam, śabda-buddhi-karmaṇāṁ viramya vyāpārābhāva iti nayenābhidhā-lakṣaṇā-tātparyākhyāsu...* [*Sāhitya-darpaṇa* 2.19] (*Sarva-saṁvādinī* 11.50 of *Tattva-sandarbha*).

Sāropā lakṣaṇā **and** ***sādhyāvasānā lakṣaṇā*** **which are based on a relationship of similarity (the** ***gauṇī*** **variety) have been described (2.21-23). Now** ***sāropā lakṣaṇā*** **and** ***sādhyāvasānā lakṣaṇā*** **which are based on a relation other than similarity are going to be illustrated.**

yathā—"bhagavad-bhaktir mahat-saṅgaḥ," "bhagavad-bhaktir evāyam." atra kārya-kāraṇa-bhāva-sambandhaḥ. "āyur ghṛtam," "āyur evedam" ity anye. kvacit tād-arthyād yathā—"kṛṣṇa-sevārtho vyāpāraḥ kṛṣṇa-sevā." kvacit sva-svāmi-bhāva-sambandhād yathā—"kṛṣṇasya sakhā kṛṣṇaḥ." kvacit tāt-karmyād yathā—"kṛṣṇo go-pālanād gopaḥ." sarvatra prayojanam, na rūḍhiḥ.

An example of ***śuddhā sāropā lakṣaṇā*** **is:** ***bhagavad-bhaktir mahat-saṅgaḥ,*** **"Associating with a great devotee is devotion to the Lord (the cause of devotion to the Lord)." An example of** ***śuddhā sādhyāvasānā lakṣaṇā*** **is** ***bhagavad-bhaktir evāyam,*** **"The devotion to the Lord." In these examples there is a relationship of cause and effect. Others give the examples** ***āyur ghṛtam*** **(ghee is longevity, i.e. the cause of longevity) and** ***āyur evedam*** **("the longevity") respectively.**

Sometimes the figurative usage is based on a relationship of being for the sake of something else. For instance, an intermediate activity (eating, etc.) performed for the sake of serving Kṛṣṇa is figuratively called service to Kṛṣṇa.

Sometimes the figurative usage is based on a relationship of ***sva-svāmī*** **(master and servant, or owner and owned); for example, Kṛṣṇa's friend is figuratively called Kṛṣṇa.**

Sometimes the figurative usage is based on a relationship of having that as one's work; Kṛṣṇa is figuratively called a cowherd because He protects cows. In all these examples, the figurative usage is purposeful, not conventional.

COMMENTARY

Viśvanātha Cakravartī expounds: In the first example, the figurative meaning is that associating with devotees is the cause of devotion to the Lord. The purpose of this figurative usage is to demonstrate the superexcellence in the matter of producing devotion to the Lord, "Nothing produces devotion to the Lord like associating with devotees." Further, the words *kṛṣṇa-sevārtho vyāpāraḥ kṛṣṇa-sevā* in the elaboration signify: *ayaṁ vyāpāraḥ kṛṣṇa-sevā,* "This intermediate activity is service to Kṛṣṇa." Kṛṣṇa's friend is Subala. The purpose in this case is to demonstrate the superexcellence of his friendship for Kṛṣṇa exclusively. (*Subodhinī*)

Kṛṣṇa is also the name of Arjuna, the son of Pāṇḍu, but as such the usage is conventional. Further, Kṛṣṇa is figuratively called a cowherd because in truth He is God. Baladeva Vidyābhūṣaṇa says Kṛṣṇa is figuratively called a Kṣatriya for the same reason: *"īśvaro 'pi kṣatriyo 'sau." atra tat-karma-naipuṇyam* (*Sāhitya-kaumudī* 2.15).

This is another instance of the cause-and-effect variety of figurative usage: *kaṁsaṁ ca ruṣitābravīt, kiṁ mayā kṣiptayā kaṁsa jāto yas tvāṁ vadhiṣyati, sarvasva-bhūto devānām āsīn mṛtyuḥ purā sa te,* "Yogamāyā angrily addressed Kaṁsa: "Kaṁsa, what is the use of throwing me? He who will kill you, who is the all in all of the gods and who was your death in your previous life has taken birth."" (*Viṣṇu Purāṇa* 5.3.27-28). The Lord was Kaṁsa's death, meaning He was the cause of Kaṁsa's death. This is a pure introsusception (*śuddhā sādhyavasānā lakṣaṇā*). In Viśvanātha Kavirāja's methodology, adopted by Baladeva Vidyābhūṣaṇa, this is also classed as the *hetu* ornament (the cause is portrayed as the effect). The implied sense is: Since the cause is supereminent, what can be said about it?

2.25

parākṣepaḥ sva-siddhy-arthaṁ parasmin sva-samarpaṇam
yayos te lakṣaṇe śuddhe prāg-upādāna-lakṣaṇe (12)

para—of something else; *ākṣepaḥ*—indication; *sva-siddhi-*

artham—for the sake of its accomplishing [the action]; *parasmin*—to something else; *sva-samarpaṇam*—imparting its own [qualities] (see the end of the *vṛtti*); *yayoḥ*—whose; *te*—those; *lakṣaṇe*—two kinds of *lakṣaṇā; śuddhe*—pure; *prāk*—are the preceding elements; *upādāna-lakṣaṇe*—words *upādāna* and *lakṣaṇa.*

When the literal meaning indicates something else for the sake of accomplishing the action, that is called *upādāna-lakṣaṇā* (Inclusive Indication) (*ajahat-svārthā*). And when the literal meaning imparts its own qualities to something else, that is called *lakṣaṇa-lakṣaṇā* (Exclusive Indication) (*jahat-svārthā*). Both of these kinds of *lakṣaṇā* are *śuddhā* (pure, devoid of any superimposition).

prāg-vartinī upādāna-lakṣaṇa-pade yayos te. tena upādāna-lakṣaṇā, lakṣaṇa-lakṣaṇā vety arthaḥ. upacāreṇāmiśratvāt śuddhe. pṛthaktvena vartamānayor dvayor aikyāropa upacāraḥ. tatra "veṇur gāyati, vīṇāḥ śrutim anukurvanti" iti veṇv-ādibhiḥ sva-siddhy-arthaṁ sva-sva-vādakānāṁ pareṣāṁ śrī-kṛṣṇa-lalitādīnām ākṣepaḥ kṛta ity upādāna-lakṣaṇā. yatra yatrāvinā-bhāvo 'rthāpattir vā, tatra tatra nopādāna-lakṣaṇā, prayojana-rūḍhyor abhāvāt. yathā—"gaur anubandhyaḥ" iti śruti-coditam anubandhanaṁ kathaṁ syād iti jātyā vyaktir ākṣipyate, na tu śabdenocyate, "viśeṣyaṁ nābhidhā gacchet kṣīṇa-śaktir viśeṣaṇe" iti nyāyāt. uktaṁ ca vākyapadīye—"gauḥ svarūpeṇa na gaur nāpy agaur gotvābhisambandhāt tu gauḥ" iti. evaṁ kriyatām ity atra kartā, kurv ity atra karma, praviśa gṛham, piṇḍaṁ bhakṣayety-ādiṣu ākṣepa eva. "pīno devadatto divā na bhuṅkte, rātrau bhuṅkte" iti tu arthāpattyaiva gamyata ity-ādiṣu nopādāna-lakṣaṇā. kevalaṁ "kuntāḥ praviśanti" ity-ādiṣu sā. "gaṅgāyāṁ ghoṣaḥ" ity-ādau śaitya-pāvanatvādi-sva-guṇa-samarpaṇa-lakṣaṇena lakṣaṇa-lakṣaṇā.

Both these kinds of *lakṣaṇā* are *śuddhā* (pure) because they do not involve *upacāra. Upacāra* is the superimposition of oneness on two things that exist separately.[63]

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63 Viśvanātha Cakravartī: For example, there is *upacāra* in *gaur bāhīkaḥ* (the outsider is an ox) (2.21).

In this regard, *veṇur gāyati vīṇāḥ śrutim anukurvanti,* "The flute plays, and the lutes follow the notes" is an example of *upādāna-lakṣaṇā* because the flute and the lutes indicate something else, namely Kṛṣṇa and *gopīs* like Lalitā who play these instruments.

***Upādāna-lakṣaṇā* cannot exist whenever there is either an invariable concomitance (*avinā-bhāva*) or an inference, since there is no purpose or convention in either case. This illustrates invariable concomitance (the *vyakti* is indicated by the *jāti*): Upon hearing the injunction *gaur anubandhyaḥ* (a bull should be tied up), a person wonders (taking the word bull to mean bullness): "The scriptures enjoins that bullness should be tied to a sacrificial post, but how can that be accomplished?" Then he ascertains that an individual is indicated by the category, but is not directly expressed by the word, in accordance with the maxim: "Denotation (*abhidhā*) exhausts its power in referring to the qualifier (the *jāti,* cowness). It cannot then refer to the qualified (the *vyakti,* individual cow)" (*Locana* 1.4) (*Kāvya-prakāśa* 2.10). In *Vākya-pādīya* it is said: "A cow is not considered a cow merely on account of form (having a dewlap and so on), nor is it considered something other than a cow. A cow is considered a cow because of a connection with cowness" (cited in *Kāvya-prakāśa* 2.8).**

Other examples of invariable concomitance are as follows: When someone says *kaṭaḥ kriyatām* (a straw mat should be made), a doer (*tvayā,* by you) is understood. When someone says *tvaṁ kuru* (you should make), a contextual object (*kaṭam.* straw mat) is understood. When someone says *praviśa* (enter), the house is understood. When someone says *piṇḍam* (the lump of food), the verb "eat" is understood. In all such cases there is only an invariable concomitance. (There is no figurative usage.)

This is an example of *arthāpatti* (presumption): "Devadatta is fat, but he does not eat during the day." He must eat at night. In such cases there is no *upādāna-lakṣaṇā.* (This is because the literal meaning holds.) *Upādāna-lakṣaṇā* occurs in wordings such as *kuntāḥ praviśanti* (the spears enter).

In *gaṅgāyāṁ ghoṣaḥ* (the cowherd village on the Ganges), there is *lakṣaṇa-lakṣaṇā* on account of the Ganges' imparting its own qualities of coolness, purity, and so on.

COMMENTARY

Kavi Karṇapūra's adding the verb *prativasati* to the example *gaṅgāyāṁ ghoṣaḥ* to complete the sentence (2.19) is another instance of *avinā-bhāva* (invariable concomitance) (2.16).

Another type of *upacāra* is the attribution of a particular operation on something that would not normally have that function. Jīva Gosvāmī illustrates it: *gaṅgā-kūlaṁ pipatiṣatīty-ādy upacārāt,* "Examples like "The bank of the Ganges wants to collapse" are valid by *upacāra*" (*Hari-nāmāmṛta-vyākaraṇa* 580). Another example is *mañcāḥ krośanti* (the beds scream) (2.17). In text 2.29, Kavi Karṇapūra provides a literary usage of this type of *upacāra.*

Kavi Karṇapūra is the only poetical theorist who restricts *lakṣaṇa-lakṣaṇā* to the imparting of qualities. Thus, in his methodology, *viparīta-lakṣaṇā* (figurative usage in the form of the opposite meaning) (irony) does not always have an implied sense. He uses *viparīta-lakṣaṇā* in the next chapter (3.4; 3.7; 3.33), and says it is included in *jahat-svārthā* (3.4). Viśvanātha Kavirāja classes *viparīta-lakṣaṇā* in the category of *lakṣaṇa-lakṣaṇā.*[64]

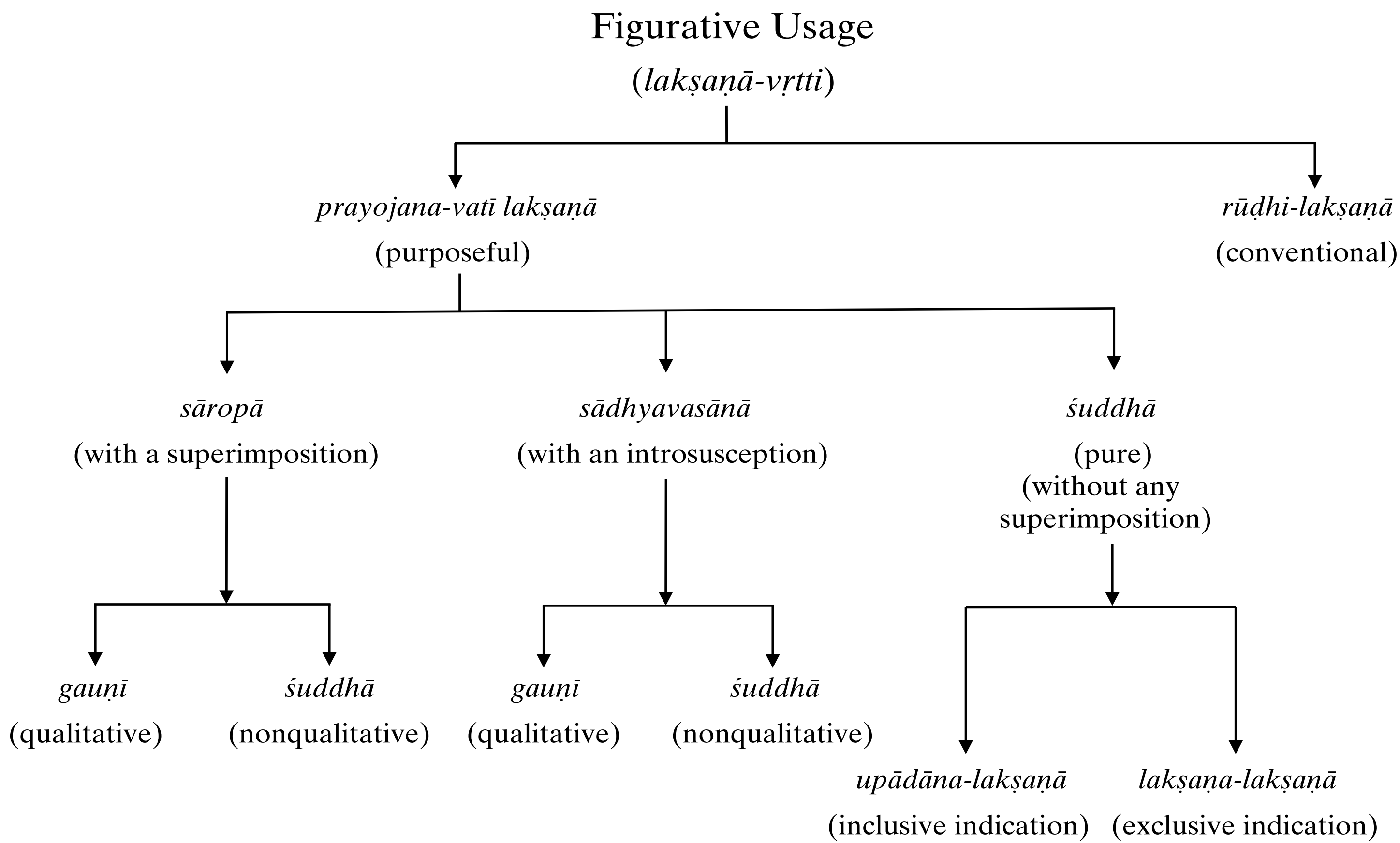
2.26

pūrvaiś caturbhir bhedaiḥ sā
dvābhyām ābhyāṁ ca ṣaḍ-vidhā (13ab)

pūrvaiḥ—previous; *caturbhiḥ*—four; *bhedaiḥ*—by the varieties; *sā*—that [figurative usage]; *dvābhyām ābhyām*—with these two; *ca*—and; *ṣaḍ-vidhā*—of six kinds.

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64 *vaiparītya-lakṣaṇaḥ sambandhaḥ. phalam apakārātiśayaḥ. iyam eva jahat-svārthety ucyate* (*Sāhitya-darpaṇa* 2.7).


Figurative Usage
(lakṣaṇā-vṛtti)
prayojana-vatī lakṣaṇā
(purposeful)
rūḍhi-lakṣaṇā
(conventional)
sāropā
(with a superimposition)
sādhyavasānā
(with an introsusception)
śuddhā
(pure)
(without any superimposition)
gauṇī
(qualitative)
śuddhā
(nonqualitative)
gauṇī
(qualitative)
śuddhā
(nonqualitative)
upādāna-lakṣaṇā
(inclusive indication)
lakṣaṇa-lakṣaṇā
(exclusive indication)

Thus there are six varieties of *lakṣaṇā,* by counting the previous four kinds (*gauṇī sāropā lakṣaṇā, śuddhā sāropā lakṣaṇā, gauṇī sādhyavasānā lakṣaṇā,* and *śuddhā sādhyavasānā lakṣaṇā*) and these two kinds (*upādāna-lakṣaṇā* and *lakṣaṇa-lakṣaṇā*).

2.27

gūḍha-vyaṅgyā gata-vyaṅgyā
vyakta-vyaṅgyeti sā tridhā (13cd)

gūḍha-vyaṅgyā—where the implied meaning is hidden; *gata-vyaṅgyā*—where the implied meaning is absent; *vyakta-vyaṅgyā*—where the implied meaning is obvious; *iti*—thus; *sā*—that [*lakṣaṇā*]; *tridhā*—is of three kinds.

***Lakṣaṇā* is divided in three broad categories: (1) The implied sense is abstruse, (2) There is no implied sense, and (3) The implied sense is obvious.**

sā lakṣaṇā. gata-vyaṅgyeha nādriyate.

From now on, the *lakṣaṇā* devoid of an implied sense will not be taken in consideration.

COMMENTARY

Figurative usage has two broad categories: conventional and purposeful. An implied sense only occurs in the latter and is either abstruse or obvious.

2.28

gūḍha-vyaṅgyā yathā,

This is an example of *lakṣaṇā* where the suggestion is abstruse:

utkīrṇair iva citritair iva navodbhinnair ivodyad-vayaḥ-
kunde vibhramitair iva smara-kalā-śāṇe niśātair iva
magnonmagnatayālasair iva bhṛśaṁ lāvaṇya-vāpī-jale
keyaṁ keli-kalā-nidhiḥ subala me ceto haraty aṅgakaiḥ

utkīrṇaiḥ—artistically carved; *iva*—as if; *citritaiḥ*—multi-colored; *iva*—as if; *nava-udbhinnaiḥ*—newly sprouted; *iva*—as if; *udyat-vayaḥ-kunde*—for fresh jasmine flowers; *vibhramitaiḥ*—confused; *iva*—as if; *smara-kalā*—of Cupid's arts; *śāṇe*—on the grindstone; *niśātaiḥ*—sharpened; *iva*—as if; *magna-unmagnatayā*—on account of being dipped in and taken out of; *alasaiḥ*—lazy; *iva*—as if; *bhṛśam*—repeatedly; *lāvaṇya*—of loveliness; *vāpī*—of a pond; *jale*—the water; *kā*—who is; *iyam*—this girl; *keli-kalā-nidhiḥ*—who is a reservoir of playful arts; *subala*—O Subala; *me*—my; *cetaḥ*—mind; *harati*—who steals; *aṅgakaiḥ*—with Her limbs.

O Subala! Who is this reservoir of playful arts who steals My mind with Her limbs? Her limbs are as if artistically carved, as if multi-colored, as if newly sprouted, as if confused for fresh jasmine flowers, as if sharpened on the grindstone of Cupid's skills, and as if repeatedly dipped in and taken out of a pond of loveliness.

atrotkīrṇādināṁ lākṣaṇikānāṁ padānāṁ vyaṅgyaṁ gūḍhatayā prakāśate. tathā hi—utkīrṇair iti nirmāṇa-viśeṣaḥ, citritair iti nānā-varṇatvāt kara-caraṇa-nayana-bhrū-latādiṣu ye ye varṇās taiś citritvam, navodbhinnair ity aṅkuratvāropeṇa komalatvaṁ dhvanyate. udyad-vayaḥ-kunda iti suvalitatvaṁ, smara-kalā-śāṇa iti hi smara-kṛta-śāṇatayā ceto-bhedakatvam, magnonmagnatayeti lāvaṇyādhikyam. idaṁ tv aspaṣṭam eva.

Here the suggestions made by the figurative words *utkīrṇaiḥ* and so on are abstruse. For instance, (1) An excellent build is implied by the word *utkīrṇaiḥ* (artistically carved), (2) Multi-coloredness on account of the different colors in the hands, the feet, the eyes, the eyebrows, and so on is implied by the word *citritaiḥ* (multi-colored), (3) Softness on account of the superimposition of fresh sprouts is implied by the word *navodbhinnaiḥ* (newly sprouted), (4) The quality of being well-rounded is implied by the word *udyad-vayaḥ-kunda* (fresh jasmine flowers), (5) The quality of piercing the heart is implied by the word *smara-kalā-śāṇe* (on the grindstone of Cupid's arts), and (6) An abundance of beauty is implied by the word

magnonmagnatayā **(on account of being dipped in and taken out of). All these suggestions are abstruse.**

COMMENTARY

Arguably it can be said that there is no figurative usage in this verse because the word *iva* (as if) is used. Bhaṭṭa Nāyaka wrote: *iva-śabda-yogād gauṇatāpy atra na kācit,* "Because of the word *iva,* there is no secondary usage" (cited by Abhinavagupta in *Locana* 2.1). For instance, the meaning "as if artistically carved" makes sense literally—although it might have to be explained by Mammaṭa's *tātparya-vṛtti* (Purport)—and so the first condition for *lakṣaṇā* to take place is not met (2.17).

It cannot be said that *utkīrṇaiḥ* and *iva* are two completely separate words so that figurative usage has to be applied. Particles like *ca* and *iva* are classed in the category called *padāṁśa* (part of a word) (3.55). Commenting on *Kāvya-prakāśa* (verse 108), Narahari Sarasvatī Tīrtha and Govinda Ṭhakkura explain that although using the term *padāṁśa* in that way is figurative, words such as *ca* and *iva* cannot be analyzed by themselves.[65]

2.29

agūḍhā yathā,

This illustrates *lakṣaṇā* where the suggestion is obvious:

līlā-vilāsa-mahurima-garimā āhīra akumāriāṇaṁ
kaṇhāṇurāa-guruṇā viaḍḍha-bhāa paḍhāido jhatti
(Śaurasenī Prakrit)

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65 *atreti, ceti nipātaḥ. vīra-rasa-niṣṭha-tulya-yogitālaṅkāraḥ vīra-rasa-prakarṣaṁ vyanaktīty arthaḥ. yadyapi ca-padam eva na padaika-deśaḥ tathāpi padaika-deśasyaiva ca svātantryeṇāprayogāt padaika-deśasyaivopacāraḥ* (*Bāla-cittānurañjinī*); *yady api ceti bhinnam eva padaṁ na tv anyasyaika-deśas tathāpi kevalasya tasyāsādhutvāt padaika-deśopacāreṇodāharaṇam. atraivoktaṁ bhoja-rājenopamā-prakaraṇe, "na hīvādeḥ sārthakatve 'pi pṛthak-padatām anuśāsti" iti* (*Kāvya-pradīpa*). Bhartṛhari wrote: *cādayo na prayujyante padatve sati kevalāḥ | pratyayo vācakatve 'pi kevalo na prayujyate ||* (*Vākya-padīya* 2.194)

līlā-vilāsa-madhurima-garimā ābhīra-kumārikānām
kṛṣṇānurāga-guruṇā vidagdha-bhāvaṁ pāṭhito jhaṭiti
(Sanskrit rendering)[66]

līlā-vilāsa—of enjoying playful pastimes; *madhurima*—of sweetness; *garimā*—in which there is greatness; *ābhīra-kumārikānām*—of the cowherd girls; *kṛṣṇa-anurāga*—love for Kṛṣṇa; *guruṇā*—by the *guru; vidagdha-bhāvaḥ*—skillfulness; *pāṭhitaḥ*—was taught; *jhaṭiti*—quickly.

Love for Kṛṣṇa, which is the *gopīs'* guru, quickly taught them skillfulness in the great sweetness of playful pastimes.

atra pāṭhita ity agūḍha-vyaṅgyam.

Here the word *pāṭhitaḥ* (taught) creates an obvious suggestion.

COMMENTARY

Viśvanātha Cakravartī: The obvious suggestion is that all the qualities such as skillfulness became automatically manifested in Kṛṣṇa's lovers without any effort (*Subodhinī*).

In his commentary on text 7.70, Viśvanātha Cakravartī specifies that the Prakrit language used in *Alaṅkāra-kaustubha* is Śaurasenī. Śrīla Rūpa Gosvāmī has also composed many verses in Śaurasenī in his dramas *Vidagdha-mādhava, Lalita-mādhava,* and *Dāna-keli-kaumudī.* Śaurasenī is the dialect formerly spoken in the region of Śūrasena, the wider district of Mathurā. Moreover, since the residents of Mathurā ended up in Dvārakā, after they were transported in their sleep, they naturally spoke it there too. The Śūrasena region was formerly ruled by Kārtavīryārjuna's son Śūrasena (*Bhāgavatam* 9.23.27 and 10.1.27).

2.30

atha kā nāma vyañjaneti vyañjanā-lakṣaṇam āha,

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66 The Sanskrit rendering of Prakrit verses is provided by Purī Dāsa in his edition of *Alaṅkāra-kaustubha* and sometimes by Viśvanātha Cakravartī.

Now, in response to the question "What actually is *vyañjanā* (Suggestiveness)?", the author gives the definition:

abhidhā-lakṣaṇākṣepa-tātparyāṇāṁ[67] *samāptitaḥ*
vyāpāro dhvananādir yaḥ śabdasya vyañjanā tu sā (14)

abhidhā—of Denotation (the literal meaning); *lakṣaṇā*—of Indication (the figurative meaning); *ākṣepa*—of the invariable concomitance (2.16 *vṛtti*); *tātparyāṇām*—of the function called the drift (which gives the meaning of the sentence); *samāptitaḥ*—after the completion; *vyāpāraḥ*—the function (*vyāpāra = vṛtti*) (power); *dhvanana*—of the understanding of an implied meaning; *ādiḥ*—the cause; *yaḥ*—which; *śabdasya*—of a word; *vyañjanā*—called Suggestiveness; *tu*—only; *sā*—that function.

***Vyañjanā* is the power of a word which causes the understanding of an implied meaning after the completion of the literal meaning, the figurative meaning, the invariable concomitance, and the drift (*tātparya*) (the meaning of the sentence as a whole).**

"gaṅgāyāṁ ghoṣaḥ" ity atra gaṅgā-śabdaḥ prathamaṁ vācakatvenābhidhā-vṛttikaḥ, anyathānvayābhāva eva na syāt. anantaram abhidhā-samāptau lakṣaṇām āśritya taṭaṁ lakṣayati. tad-anantaraṁ lakṣaṇā-samāptau vyañjanām āśritya śaitya-pāvanatvādikaṁ prayojanaṁ vyanakti. lakṣaṇāyāḥ sa-vyaṅgyāvyaṅgyatayā nirūpitatvāt savyaṅgya-lakṣaṇaiva vyañjanā-jananī.

In "the cowherd settlement on the Ganges," at first the word Ganges expresses the literal meaning, as a *vācaka* word (literally expressive), otherwise the absence of a logical connection

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67 The word *ākṣepa* should have been placed after *abhidhā*. However, neither Mammaṭa nor Viśvanātha Kavirāja mentions *ākṣepa* in this context. Viśvanātha writes: *"śabda-buddhi-karmaṇāṁ viramya vyāpārābhāvaḥ" iti nayen**ābhidhā-lakṣaṇā-tātparyā**khyāsu tisṛṣu vṛttiṣu svaṁ svam arthaṁ bodhayitvā upakṣīṇāsu yayānyo 'rtho bodhyate, sā śabdasyārthasya prakṛti-pratyayādeś ca śaktir vyañjana-dhvanana-gamana-pratyāyanādi-vyapadeśa-viṣayā vyañjanā nāma.* (*Sāhitya-darpaṇa* 2.13)

between those words could not be established. After the completion of the literal meaning, by applying figurative usage the word Ganges indicates the shore. After the completion of the figurative meaning (by the rule that *lakṣaṇā,* like *abhidhā,* can only be used one time) (2.31), the word Ganges resorts to the power of suggestion and reveals a purpose such as implying coolness and purity.

Only figurative usage that has an implied meaning (*prayojanavatī lakṣaṇā*) involves suggestiveness.

COMMENTARY

Suggestiveness can also occur when there is no figurative usage. This is expounded ahead (2.39-42).

2.31

prayojanena sahitaṁ lakṣaṇīyaṁ na lakṣayet [68]
jñānasya viṣayo hy anyaḥ phalam anyad udāhṛtam

ity ukteḥ "śabda-buddhi-karmaṇāṁ viramya vyāpārābhāvaḥ" ity ukteś cābhidhā-lakṣaṇayor upakṣīṇatvāt, ākāṅkṣādimat-pada-kadambasya vākyatve vākyārthasyaiva tātparyārthatve vākyaṁ vināpi ekasya ca padasya padāṁśasyāpi vyañjakatvena dhvani-kāvyatvāṅgī-kṛtes tātparyārthasyāpy anādārād vyañjanā nāma turīyā vṛttir aṅgī-kāryaiva.

Thus a fourth rhetorical function, called *vyañjanā* (Suggestiveness), must be acknowledged, for these two reasons: (1) *Abhidhā* (the literal mode of meaning) and *lakṣaṇā* (figurative usage) have been used up, on account of the statement: "The figurative meaning ("the Ganges" means "the shore of the Ganges") cannot be defined in terms of including the purpose (purity and coolness pervades the village), because the object of a means of knowing is one thing, and the result is shown to be another" (*Kāvya-prakāśa* 2.17-18), and also because of

68 Purī Dāsa: another reading is *na yujyate* (is not linked). This reading is seen in *Kāvya-prakāśa* 2.17.

the statement: "When the function of a word, or of a means of knowing, or of an action ceases, that function no longer has any power (it cannot be used again)" (*Sāhitya-darpaṇa* 2.13),[69] and (2) The drift (*tātparya artha*) can be disregarded, because even without a sentence it is accepted that a word itself, or even a portion of a word, due to being suggestive, can be *dhvani-kāvya* (first-class poetry). The drift (*tātparya artha*) is the meaning of the sentence. And a sentence is a group of words that has *ākāṅkṣā* (expectancy) and so on (1.9).

2.32
tathā hi,

This is an example of suggestive usage:

bhaṇio valla-a-va-iṇā ajja sutta mahu-purīṁ gantā
ia bhaṇiaṁ ajjāe pia-i bahū savaṇa-puḍaeṇa
(Śaurasenī Prakrit)

bhaṇito vallava-patinā adya suto madhu-purīṁ gantā
iti bhaṇitam āryayā pibati vadhūḥ śravaṇa-puṭakena
(Sanskrit rendering)

bhaṇitaḥ—was said; *vallava*—of cowherds; *patinā*—by the king; *adya*—today; *sutaḥ*—the son; *madhu-purīm*—to Mathurā; *gantā*—will go; *iti*—thus said; *bhaṇitam*—the news; *āryayā*—through an elder lady; *pibati*—drinks (i.e. drank[70]); *vadhūḥ*—the young bride; *śravaṇa*—of the ear; *puṭakena*—with the cup.

"Nanda, the king of cowherds, said that today my son, Abhimanyu, will go to Mathurā." Rādhā, the young bride, drank with the cups of Her ears this news spoken by Jaṭilā, Her elder.

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69 Viśvanātha Kavirāja's source is: *viramya vyāpāraḥ śabda-karma-buddhy-ādīnāṁ padārthavidbhir niṣiddhaḥ* (*Locana* 1.4).

70 The rule is: *vartamāna-sāmīpye vartamāna-vad vā bhūte bhaviṣyati ca,* "When there is either nearness to the present time or what seems like the present time, the present tense can be used in reference to the past or to the future" (HNV 709).

atra pibatīti padaṁ lākṣaṇikam, tena gṛha-śūnyatvam asyā abhilaṣitam ity asyārthasya vyañjakatvāt punar vyañjanāṁ vṛttim āśritya vyañjakaṁ bhavati.

Here the verb *pibati* (She drinks) is a figurative word, therefore the idea is that She wants the house to be empty (so She can meet Kṛṣṇa there). Since the word *pibati* is suggestive of this meaning, it is considered a suggestive word (*vyañjaka*), due to the usage of *vyañjanā vṛtti* (a word's power of suggestion).

2.33

ye tu "so 'yam iṣor iva dīrgha-dīrgho 'bhidhā-vyāpāraḥ" ity adhidadhati, ta evaṁ praṣṭavyāḥ—kiṁ bhavadbhir abhidhāyā dīrgha-dīrgha-vyāpāratvena lakṣaṇā-vyañjanayor eva khaṇḍanaṁ kriyate, kiṁ vyañjanāyā eva? ādyaś cet tadā "gaṅgāyāṁ ghoṣaḥ" ity atra gaṅgāyām ity atrānvayāyogāt mukhyārtha-bādhe 'bhidhaiva nāsti, tad-abhāvāt kathaṁ tasyā dīrgha-dīrghatvaṁ yena taṭo lakṣaṇīyaḥ? dvitīyaś cet tadā "pia-i bahū savaṇa-puḍaeṇa" ity atra vacanasya peyatva-rūpa-mukhyārtha-bādhe lākṣaṇikatayā laksaṇayā sādara-śravaṇa-rūpaṁ lakṣyam arthaṁ janayitvā pibatīti śabda upakṣīṇaḥ. gṛha-śūnyatvam asyā abhīṣṭam ity aparo 'rthaḥ kena pratyāyyatām? upakṣīṇatve tu śabda-buddhi-karmaṇāṁ viramya vyāpārābhāva-vādina eva sādhakāḥ.

nanv idam anumānenaiva sādhanīyam, kiṁ vyañjanayā? tathā hi—"ia bhaṇiaṁ ajjāe pia-i bahū savaṇa-puḍaeṇa" ity atra iyaṁ gopa-vadhūḥ patyur gṛhāntaritatvābhikāṅkṣiṇī śvaśrūkta-gṛha-pati-pravāsa-śravaṇe sābhilāṣatvāt. yā naivaṁ sā naivaṁ yathā tad-itareti kevala-vyatirekī hetur iti cen na, sābhilāṣatva-hetoḥ pramāṇāntarād aprāpter asiddhatvam, anumānāntarāt tat-prāptau prasādhyāṅgatvaṁ ca.

kiṁ ca patyur gṛhāntaritatvābhikāṅkṣitvam evāsyā na sādhyam, api tu gṛha-śūnyatve sati kṛṣṇo 'trābhisārya iti vastv eva. tat kuto labhyatām, punar anumānāntaraṁ kāryam. tathā hi iyaṁ sva-gṛhādhikaraṇaka-kṛṣṇābhisāra-kāṅkṣiṇī, śvaśrūkta-pati-pravāsa-sādara-śravaṇe sati patyur gṛhāntaritatvaṁ prati sābhilāṣatvād iti cen na, gṛha-śūnyatve sābhilāṣatvaṁ hetuḥ

kṛṣṇābhisārākāṅkṣitvaṁ sādhyaṁ prati naikāntikaḥ, tad-anyathāpi tat-sambhavāt. prakaraṇa-vaśād iti cet, pūrva-vad doṣāpattiḥ.

However, others (including Prabhākara) say: "The power of *abhidhā* is far-reaching like the course of an arrow (they say *abhidhā* includes *lakṣaṇā,* and *vyañjanā* is simply a form of *lakṣaṇā,* so there is no need to acknowledge either *lakṣaṇā* or *vyañjanā*)." Let us ask them: "Due to your opinion that *abhidhā* is far-reaching, are you discarding *lakṣaṇā* and *vyañjanā,* or are you only discarding *vyañjanā*?" If the answer is the first option, the counterreply is that in "the cowherd village on the Ganges", *abhidhā* has no potency left because the primary meaning is blocked, owing to the unsuitability of a directly logical connection of "on the Ganges." Since there is no *abhidhā,* how can it be said to be far-reaching, because of which the bank of the Ganges could be figuratively indicated?

If the answer is the second option, the counterreply is this: In the example "She drank with the cups of Her ears," the potency of the word *pibati* (She drank) has been used up after the figurative meaning in the form of hearing with great attention has been generated by figurative usage—it is a figurative word inasmuch as the primary meaning "drinking the words" is blocked—, so what could possibly convey the other meaning "She wants the house to be empty"? Given that the figurative meaning has been used up, only those who hold the theory "When the function of either a word, a means of knowing or an action ceases, that function no longer has any power" validate the existence of an implied sense.

Someone might argue: "The notion that She wants Her husband to go elsewhere can be accounted for only by inference, so what is the use of *vyañjanā*? For instance, in the statement: "The young bride drank with the cups of Her ears this news spoken by Jaṭilā," the young wife of a cowherd wants Her husband to leave the house since She has the eager desire to hear about Her husband's leaving the house, as told by Her mother-in-law. A woman who does not want her husband to leave the house,

that is a woman who prefers her husband over a paramour, would not have an intense desire to hear about his departure, thus the reason is purely based on reverse logic." That is wrong because the reason "She has that kind of eagerness" could imply something else. And if the reason She is so eager were obtained because of a subsequent inference, then the fault of *prasādhyāṅgatvam* would arise, since that inference would be subordinate to the original inference to be proved.

Moreover, in case someone were to argue: "Her eagerly desiring Her husband to leave the house is not the matter to be proven. Rather, the idea is: When the house will be empty, She can meet Kṛṣṇa there. How is that idea obtained? Yet another inference has to be done. For instance, this young bride (this is the *pakṣa*) longs for a rendezvous with Kṛṣṇa who will be in Her house (this is the *sādhya,* what is to be proved), because, after she eagerly heard about the husband's departure, as told by the mother-in-law, She wanted Her husband to leave the house," the reply is: This doesn't make sense. There is no universal rule that wanting the house to be empty means having a longing for a tryst with Kṛṣṇa, which is the matter to be proved, because such a desire is possible even without that longing (for instance if the wife is angry at the husband).[71]

If the objector were to respond: "It is so from the context," the counterreply is: There is a contingent occurrence of a logical fault as before (*prasādhyāṅgatvam*).

COMMENTARY

In philosophy, inference is a fivefold syllogism, but in poetics it is threefold: *pakṣa* (the person / thing under discussion), *sādhya* (what is to be proved), and *hetu* (the proof, i.e. the universal law that proves the *sādhya*) (8.225 *vṛtti*).

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71 In text 2.37, Kavi Karṇapūra says Her desire to meet Kṛṣṇa there is an implied meaning. Thus, this implied meaning is valid, but not by the objector's aforesaid inference, because in an inference the reason must be a universal rule.

2.34
kiṁ ca,

This is another example that validates Suggestiveness:

hia-aṁ ccea-aṇacchaṁ māṇaṁsiṇi ṇa uṇa de aṅgaṁ
āliṅganti paāṇaṁ ṇaharā paḍiviṁviaṁ kaṇhaṁ
(Śaurasenī Prakrit)

hṛdayaṁ caivānacchaṁ manasvini na punas te 'ṅgam
āliṅganti padānāṁ nakharāḥ pratibimbitaṁ kṛṣṇam
(Sanskrit rendering)

hṛdayam—the heart; *ca eva*—and; *anaccham*—turbid; *manasvini*—O smart lady (or O lady in *māna*); *na*—not; *punaḥ*—furthermore; *te*—Your; *aṅgam*—body; *āliṅganti*—embrace; *padānām*—of the feet; *nakharāḥ*—nails; *pratibimbitam*—who is mirrored; *kṛṣṇam*—Kṛṣṇa.

[A *sakhī* addresses Rādhā:]

O girl in *māna,* Your heart is turbid, but not Your body. Your foot nails embrace Kṛṣṇa, who is mirrored on them.

atrāsyāḥ pāda-nakharā iti mānenāvṛtta-sarvāṅgatvaṁ nimīlita-nayanatvaṁ ca, anyathā caraṇopānta-gatasya kṛṣṇasya darśanāsahiṣṇutopapatteḥ. paścāt sakhī-vacasā sambhramaṁ pada-saṁvaraṇaṁ ca, tad anu ca mānasya śaithilyam, kṛṣṇasya ca praṇaya-ja-vinaya-māhātmyāc caraṇāntikam āgatasyāpi tat-sparśākṣamatvam, sakhyāś ca kṛṣṇa-pakṣa-pātitvam, sva-sakhī-māna-kṣaye sāgrahatvaṁ cety-ādīni vastūni ekayaiva vyañjanayā gamyante. bhavadbhir atra katy anumāna-prayogāḥ kartavyāḥ? tena lāghavād vyañjanā eva śreyasīti sthitam.

In this verse, the phrase "Her foot nails" signifies that on account of pique all Her limbs are covered and Her eyes are closed. Otherwise (if Her eyes were open) She would be unable to tolerate seeing Kṛṣṇa, who had gone near Her feet. Subsequently, owing to the *sakhī's* remark She experienced

a mental flurry and covered Her feet. Afterward Her pique abated, and Kṛṣṇa was unable to touch Her feet although He had come near them by virtue of His humility born of intimate love. Further, the *sakhī* was on Kṛṣṇa's side, and was intent on appeasing her friend.

All these ideas and more are understood by the agency of only one *vyañjanā.* How many inferences would an objector need to do in this matter? Therefore it is established that only *vyañjanā* is best, because of conciseness.

2.35
artho 'pi vyañjako jñeyaḥ (15a)

It should be understood that meanings can also be suggestive.

artha iti jāty-apekṣayā vācya-lakṣya-vyaṅgyas traya evārthā gṛhyante.

The word *artha* (meaning) is singular here in consideration of the category (*jāti*): All three meanings, *vācya* (literal), *lakṣya* (figurative) and *vyaṅgya* (implied), are included.

COMMENTARY

A literaly expressive word (*vācaka*) has a literal meaning (*vācya*), a figurative word (*lākṣaṇika*) has an indirect meaning (*lakṣya*), and a suggestive word (*vyañjaka*) has an implied sense (*vyaṅgya*).

The purpose of making a distinction between a word and its meaning becomes apparent in the next chapter, with regard to *śabda-śakti-bhū dhvani* (implied sense arisen by the power of a word) and *artha-śakti-bhū dhvani* (implied sense arisen by the power of a meaning) (3.11). In *śabda-śakti-bhū dhvani,* the word is more important than its meaning because the word cannot be replaced, even with a synonym, without affecting the implied sense.

2.36
krameṇodāharaṇāni,

Examples are shown in order. This illustrates the suggestiveness of a literal meaning:

ajje ghara-araṇijjaṁ savvaṁ ṇitvāhidaṁ jevva
eṇhiṁ sama-samaṇatthaṁ ja-uṇāiṁ siṇāṇam adisadu
(Śaurasenī Prakrit)

ārye gṛha-karaṇīyaṁ sarvaṁ nirvāhitam eva
idānīṁ śrama-śamanārthaṁ yamunāyāṁ snānam ādiśatu
(Sanskrit rendering)

ārye—O noble lady; *gṛha-karaṇīyam*—household duties; *sarvam*—all; *nirvāhitam eva*—are finished already; *idānīm*—now; *śrama-śamana-artham*—for the sake of relieving fatigue; *yamunāyām*—in the Yamunā; *snānam*—bathing; *ādiśatu*—please order.

O noble elder lady, I have finished all the household duties. Now please allow me to take bath in the Yamunā so I can assuage my fatigue.

atra niścintāhaṁ yamunā-snāna-cchalena tat-taṭe khelantaṁ kṛṣṇam avalokya tatraiva viśramaṇaṁ karomīti vācyārthenaiva vyajyate.

Here the following idea is suggested by the literal meaning, "On the pretext of taking bath in the Yamunā, I, without any anxiety, will be able to see Kṛṣṇa playing on the shore of the Yamunā. I will relax there in that way."

COMMENTARY

Viśvanātha Cakravartī explains: *atra śloke padasya vyañjanā-vṛtter abhāvād atra niścintāham ity-ādi-vyaṅgyārtho vācyārthasyaiva bhavati, na tu padasyety arthaḥ,* "In this verse, since there is no suggestiveness of a single word; it is the suggestiveness of the literal meaning [of the whole statement] that gives rise to the suggestion described in the elaboration" (*Subodhinī*). Thus from here onward the term *tātparya artha* (the meaning of the sentence) is replaced by *vācya artha* (literal meaning).

2.37

lakṣyasya yathā, "bhaṇio valla-a-va-iṇā ajja sutta mahu-purīṁ gantā, ia bhaṇiaṁ ajjāe pia-i bahū savaṇa-puḍaeṇa" iti.

This illustrates a suggestive figurative meaning:

"Nanda, the king of the cowherds, said that today my son, Abhimanyu, will go to Mathurā." Rādhā, the young bride, drank with the cups of Her ears this news spoken by Jaṭilā, Her elder. (2.32)

atra ca śvaśrūkta-pati-pravāsa-sādarākarṇanaṁ lakṣyam, tena sva-gṛha-śūnyatve sati śrī-kṛṣṇo 'trābhisārya iti vyaṅgyam.

Here, when it said that the young bride drank with the cups of Her ears, the figurative meaning is that She raptly heard the news of Her husband's absence as described by Her mother-in-law. This figurative meaning suggests that She can meet Kṛṣṇa there once Her house is empty.

2.38

vyaṅgyasya yathā,

This is an example of a suggestive implied meaning:

idha vṛndāaṇa-majjhe ṇīsaṅka-ṇisutta-mora-mia-ṇi-aro
ali-metta-bhutta-kusumo ramaṇijjo jāmuṇo kuñjo
(Śaurasenī Prakrit)

iha vṛndāvana-madhye niḥśaṅka-nisupta-mayūra-mṛga-nikaraḥ
ali-mātra-bhukta-kusumo ramaṇīyo yāmuna-kuñjaḥ
(Sanskrit rendering)

iha—in this; *vṛndāvana-madhye*—within Vṛndāvana; *niḥśaṅka*—fearlessly; *nisupta*—who sleep; *mayūra*—of peacocks; *mṛga*—of deer; *nikaraḥ*—a multitude; *ali*—by bees; *mātra*—only; *bhukta*—are enjoyed; *kusumaḥ*—[in which *kuñja*] the flowers; *ramaṇīyaḥ*—charming; *yāmuna*—related to the Yamunā; *kuñjaḥ*—the grove.

In this forest of Vṛndāvana, the pleasure groves along the Yamunā, where the peacocks and deer sleep without any fear and the flowers are enjoyed only by the bees, are especially charming.

atra nirjanatvaṁ vyaṅgyam, tena samucitam idam eva saṅketa-sthānam. he sakhi, tad atraiva kṛṣṇaḥ saṅgamanīya iti vyaṅgyāntaram.

Here the implied meaning is the solitude, and suggests "This place is perfect for a tryst. Therefore, *sakhī,* we should meet Kṛṣṇa here."

2.39

nānārthānāṁ ca bhedakāḥ saṁyogādyāḥ (15bc)

The terms such as concomitance are determining factors of words that have various meanings.

nānārthānāṁ śabdānāṁ niyamaṁ prati saṁyogādaya eva sahāyā bhedakā nirdhārakā bhavanti. ādi-śabdena viyogādayaś ca.

Concomitance, disjunction, and so on are helpful determining factors in delimiting a word that has various meanings.

2.40

tathā hi,

The determining factors are:

saṁyogaś ca viyogaś ca virodha-sahacāritā
sānnidhyam anya-śabdasya deśaḥ sāmarthyam aucitī
liṅgam arthaḥ prakaraṇaṁ kālo vyaktir imā diśaḥ

Concomitance; disjunction; hostility; accompaniment; juxtaposition of another word; the place; power; congruity; characteristic; meaning; context; time; and grammatical gender—these show the way." (adapted from *Vākya-padīya* 2.315-316)

2.41

krameṇodāharaṇāni yathā, "sa-kaustubho bhāti vidhuḥ, śete vidhur akaustubhaḥ" saṁyoga-viyogau. "rāmārjunau tathā karṇārjunau saha niyudhyataḥ" virodhaḥ. "rādhā-mādhavayoḥ krīḍā madhu-mādhavayor dine" saha-cāritā. "kṛṣṇasya muni-varyasya" anya-śabdasya sānnidhyam. "vraje 'sau parameśvaraḥ" deśaḥ. asau śrī-nando vraje rājety arthaḥ. "madhunā kokilo mattaḥ, pramattā madhunā vadhūḥ" sāmarthyam aucitī ca. "utpadya hṛdaye tasyāḥ pīḍako makara-dhvajaḥ" liṅgam. kāmatve pīḍakatvam eva liṅgam. "sthāṇuḥ kṛṣṇa-guṇāmodī" arthaḥ. "devo jānāti me manaḥ" atra prakaraṇa-vaśād yuṣmadi. "citra-bhānur vibhātīti dine 'rko niśi pāvakaḥ" kālaḥ. "śāstre bhāgavataṁ bhāgavataḥ syād bhagavaj-jane" vyaktiḥ. eṣv abhidhā-lakṣaṇayor anavasaratvāt saṁyogāder eva vyañjakatā.

Examples are in order:

- ***saṁyoga*** **(concomitance):** ***sa-kaustubho bhāti vidhuḥ,*** **"Kṛṣṇa looks beautiful with the Kaustubha jewel."**[72]

- ***viyoga*** **(disjunction):** ***śete vidhur akaustubhaḥ,*** **"Kṛṣṇa lies down without the Kaustubha jewel."**[73]

- ***virodha*** **(hostility):** ***rāmārjunau tathā karṇārjunau saha niyudhyataḥ,*** **"Paraśurāma and Kārtavīryārjuna fight with each other, as do Karṇa and Arjuna."**[74]

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72 Viśvanātha Cakravartī: Here the word *vidhu* refers to Kṛṣṇa, not to the moon.

73 Viśvanātha Cakravartī: Here also the word *vidhu* refers to Kṛṣṇa, not to the moon, because the moon cannot possibly be separated from the Kaustubha jewel, since the moon never possesses it. This is accordance with the maxim *nāsaṁyuktasya viyogaḥ,* "There is no question of separation for something that is never united" (*Subodhinī*).

74 Viśvanātha Cakravartī: Here the words *rāma* and *arjuna* refer to Paraśurāma and Sahasrārjuna (Kārtavīryārjuna) respectively, not to Rāma the son of Daśaratha and Arjuna the son of Pāṇḍu, because there is no mention in the scriptures of a fight between these two. Similarly, in the second example, *arjuna* refers not to Sahasrārjuna but to Arjuna, the son of Pāṇḍu.

- ♦ ***saha-cāritā* (accompaniment): *rādhā-mādhavayoḥ krīḍā madhu-mādhavayor dine,* "The pastimes of Rādhā and Mādhava occur in the days of Caitra and Vaiśākha."**[75]

- ♦ ***anya-śabdasya sānnidhyam* (juxtaposition of another word): *kṛṣṇasya muni-varyasya,* "of Kṛṣṇa, the best of *munis.*"**[76]

- ♦ ***deśa* (place): *vraje 'sau parameśvaraḥ,* "In Vraja, he is god." This means: "In Vraja, Nanda is king."**

- ♦ ***sāmarthya* (power): *madhunā kokilo mattaḥ,* "The cuckoo is maddened by spring (*madhu*)."**

- ♦ ***aucitī* (congruity): *pramattā madhunā vadhūḥ,* "The girl is drunk due to liquor (*madhu*)."**

- ♦ ***liṅga* (characteristic): *utpadya hṛdaye tasyāḥ pīḍako makara-dhvajaḥ,* "Arising in her heart, Cupid torments her." Here the characteristic is the torment through lust.**[77]

- ♦ ***artha* (meaning): *sthāṇuḥ kṛṣṇa-guṇāmodī,* "Śiva delights in Kṛṣṇa's qualities."**[78]

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75 Viśvanātha Cakravartī: In *madhu-mādhavayoḥ,* the word *mādhava* refers to the month Vaiśākha. Thus, since it accompanies the word *mādhava,* the word *madhu* refers to the month Caitra and not to the season of spring (*Subodhinī*). Likewise, since it accompanies the word *rādhā*, the word *mādhava* refers to Krsna, not to the month of Vaiśākha.

76 Viśvanātha Cakravartī: Due to the juxtaposition of the word *muni-varya* here, the word *kṛṣṇa* refers to Veda-vyāsa, not to Kṛṣṇa.

77 Viśvanātha Cakravartī: The word *makara-dhvaja* refers to Cupid, not to the ocean, because only Cupid has this characteristic.

78 Viśvanātha Cakravartī: The word *sthāṇu* here refers to Śiva, not to its other meaning of a dried-up tree devoid of leaves and branches because the word *kṛṣṇa-guṇāmodī* has no meaning which refers to that.

- **_prakaraṇa_ (context): _devo jānāti me manaḥ,_ "The lord knows my mind." Because of the context, the word _deva_ (lord, king) has the sense of _yuṣmad_ (you).**[79]

- **_kāla_ (time): "_Citra-bhānu_ is giving light." If this is said during the day, _citra-bhānu_ means the sun; if it is said at night it denotes fire.**

- **_vyakti_ (grammatical gender): The word _bhāgavatam_ (neuter) denotes the scripture, whereas a _bhāgavata_ (masculine) is a devotee of the Lord.**

In these examples, since there is no occasion for either _abhidhā_ or _lakṣaṇā_ to apply, it is only a factor, such as concomitance, that is suggestive [of the appropriate meaning].

COMMENTARY

Both Mammaṭa and Viśvanātha Kavirāja say the above factors are in the scope of Denotation (*abhidhā*).[80] This section (2.39-42) is meant to form the basis for Denotation-based Suggestiveness (*abhidhā-mūlā vyañjanā*): When the possible literal meanings of a word are narrowed down to one by the above factors, any additional meaning is only in the scope of Suggestiveness. The "suggestiveness" of the above factors is not in the scope of the function called Suggestiveness; Bhartṛhari only says they are

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79 Kavi Karṇapūra copied the example in *Kāvya-prakāśa* and *Sāhitya-darpaṇa,* where *deva* is said to mean "you"; the commentators explain that "you" denotes the king. But here, in the context of a devotional treatise, Viśvanātha Cakravartī comments: "The word *deva* has the sense of the word *yuṣmad* (you), but it does not refer to a king, a meaning that would be obtained by the definition: *rājā bhaṭṭārako devaḥ,* "*Deva* means king, or a very venerable person" (*Amara-koṣa* 1.7.13)" (*Subodhinī*). A classic example of *prakaraṇa* is: *saindhavam ānaya* ("bring the salt" or "bring a horse"): The context needs to be given to establish which meaning fits.

80 *evaṁ lakṣaṇā-mūlaṁ vyañjakatvam uktam,* ***abhidhā-mūlaṁ*** *tv āha, "anekārthasya śabdasya vācakatve niyantrite, saṁyogādyair avācyārtha-dhī-kṛd vyāpṛtir añjanam". "saṁyogo viprayogaś ca sāhacaryaṁ…* (*Kāvya-prakāśa* 2.19); *evam ekasminn arthe '**bhidhayā** niyantrite yā śabdārthasyānyārtha-buddhi-hetuḥ śaktiḥ sābhidhā-mūlā vyañjanā* (*Sāhitya-darpaṇa* 2.14).

the causes of the remembrance of the specific meaning.[81] Kavi Karṇapūra reasons that they are not in the scope of Denotation because by definition Denotation gives the meaning of a word merely by hearing or reading the word (2.16). He paraphrased Viśvanātha Kavirāja's definition of Denotation,[82] but Mammaṭa's approach is more comprehensive: He says Denotation is simply the function that governs a literally expressive word,[83] and then he defines it: *sākṣāt saṅketitaṁ yo 'rtham abhidhatte sa vācakaḥ,* "A literally expressive word is a word that denotes the directly assigned meaning" (*Kāvya-prakāśa* 2.7).

In truth, the literal meaning obtained by the above factors is in the scope of the function called *tātparya* (the drift). Commenting on Ruyyaka's *Alaṅkāra-sarvasva,* Jayaratha writes: *sāmānyānāṁ parasparānvitatvena viśeṣārthāvabodhana-śaktis tātparyam,* "*Tātparya* is the power that makes one perceive the particular meaning, when the words are mutually syntactically connected in a general way."[84]

Nāgeśa Bhaṭṭa expounds: *tātparya-niyāmakaṁ ca loke prakaraṇādikam eva. ato bhojana-prakaraṇe "saindhavam ānaya" ity ukte saindhava-padena lavaṇa-pratyayaḥ, yuddhāvasare 'śva-pratyayaḥ. veda-vākye caiśvarya-tātparyād artha-bodhaḥ,* "In worldly usage, the context and the other factors govern the *tātparya.* For instance, when it is said during a meal "Bring the *saindhava,*" the word *saindhava* means salt. But when the context is war, the word *saindhava* means a horse. In Vedic usage, the understanding of the meaning occurs from the purport intended by the Lord." (*Parama-laghu-mañjūṣā, tātparya-vicāra*)

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81 *saṁsargo viprayogaś ca sāhacaryaṁ virodhitā, arthaḥ prakaraṇaṁ liṅgaṁ śabdasyānyasya saṁnidhiḥ. sāmarthyam aucitī deśaḥ kālo vyaktiḥ svarādayaḥ, śabdārthasyānavacchede viśeṣa-smṛti-hetavaḥ.* (*Vākya-padīya* 2.315-316) (cited in *Kāvya-prakāśa* 2.19)

82 *vācyārthaḥ śabdoccāraṇa-mātreṇa vedyaḥ* (*Sāhitya-darpaṇa* 5.2).

83 *sa mukhyo 'rthas tatra mukhyo vyāpāro 'syābhidhocyate,* "The assigned meaning is the main meaning. In that regard, the main rhetorical function of a word is called *abhidhā* (Denotation)." (*Kāvya-prakāśa* 1.4)

84 *Alaṅkāra-vimarśinī,* Kāvya-mālā edition of *Alaṅkāra-sarvasva,* p. 9

Since Mammaṭa, like Kavi Karṇapūra and Viśvanātha Kavirāja, disregards *tātparya* by using the term *vācya* to signify the meaning of a sentence, to simplify things Mammaṭa disregards the notion of *tātparya* in this matter as well.

The Drift, the actual sense of the sentence, is distinct from the Mīmāṁsakas' well-known *tātparya,* the purport of the sentence. In philosophy, sometimes the Mīmāṁsakas' *tātparya* signifies *vivakṣā* (the speaker's intention), and sometimes it is an implied sense. Mammaṭa's *tātparya* only corresponds to *vivakṣā.* Kavi Karṇapūra completely ignored Mammaṭa's *tātparya* because quite often there is no difference between the Drift and *vivakṣā* and because Mammaṭa himself discarded the Drift, yet a subtlety in poetical theory was lost by overlooking Mammaṭa's *tātparya.*

In essence, the Drift is the same as Bhartṛhari's *vākya-sphoṭa* (the flash of insight that gives the overall sense of the sentence). The constituent elements of a sentence in Nyāya—*yogyatā* (congruity), *ākāṅkṣā* (expectancy) and *āsatti* (proximity) (1.9) (2.31)[85]— are in the scope of the Drift and are used to arrive at the actual meaning of each word. The concept of *yogyatā* is the same as the above factor called *aucitī* (congruity): Baladeva Vidyābhūṣaṇa (*Sāhitya-kaumudī* 2.36) and Paṇḍita-rāja Jagannātha explain *aucitī* as *yogyatā.*[86] In truth, all the above factors are subcategories of *yogyatā* (*aucitī*).

2.42

yathā,

For example:

adyāloki ghana-prabhaḥ sakhi mayā kaścid vihāra-krame
lolat-keśara-mālikā-vilulita-grīvo hariḥ kānane
yaḥ sadyastana-kumbhi-kumbha-nikara-kṣode nakha-bhraṁśibhir
muktaughair dhavalī-karoti yamunā-tīre nikuñja-sthalīḥ

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85 *ākāṅkṣā yogyatā sannidhiś ca vākyārtha-jñāna-hetuḥ. padasya padāntara-vyatireka-prayuktānvayānanubhāvakatvam ākāṅkṣā. arthābādho yogyatā. padānām avilambenoccāraṇaṁ sannidhiḥ.* (*Tarka-saṅgraha* 7.2)

86 *aucitī yogyatā* (*Rasa-gaṅgādhara,* Kāvya-mālā edition, p. 124).

adya—today; *āloki*—was seen; *ghana-prabhaḥ*—whose effulgence was dense (or whose bodily complexion was like that of a cloud); *sakhi*—O friend; *mayā*—by me; *kaścit*—a certain; *vihāra-krame*—in the course of going (or in the course of sporting); *lolat*—which is swinging to and fro; *keśara*—of hairs on the shoulder (or of *nāga-keśara* flowers); *mālikā*—by a multitude (or by a garland); *vilulita*—is caressed; *grīvaḥ*—whose neck; *hariḥ*—a lion (or Kṛṣṇa); *kānane*—in the forest; *yaḥ*—who; *sadyaḥtana*—instantaneously; *kumbhi-kumbha*—of frontal lobes of the elephants (or of breasts which resemble the frontal lobes of elephants); *nikara*—the multitude; *kṣode*—at the time of tearing open; *nakha*—because of the nails; *bhraṁśibhiḥ*—which fall; *muktā*—of pearls; *oghaiḥ*—with the multitudes; *dhavalī-karoti*—makes white; *yamunā-tīre*—on the shore of the Yamunā; *nikuñja-sthalīḥ*—the forest bowers.

[First interpretation:]
***Sakhī,* today while taking a walk in the forest I saw a lion. His effulgence was dense. His mane was swinging to and fro. He was whitening the pleasure groves on the Yamunā's shore with the pearls that instantly fell as he tore open the elephants's lobes with his nails.**[87]

[Second interpretation:]
***Sakhī,* today in the course of sporting [with my friends] in the forest I saw Kṛṣṇa. His bodily complexion was like that of a cloud. His neck was caressed by a garland of *keśara* flowers that was swinging to and fro. He was whitening the pleasure groves on the Yamunā's shore with the pearls that instantly fell [from the broken pearl necklaces] as He tore away at the *gopīs'* breasts.**

atrānekārtha-śabdānām aneka-saṁsargasya[88] *vyañjakatā.*

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87 The frontal lobes of a male elephant contain *mada* (the fluid that exudes from the temples of an elephant in rut). By convention, under the influence of the moon this *mada* hardens into pearls in due course of time. It is these pearls that are being referred to here.

88 In *Vākya-padīya* (2.315), the word *saṁsarga* (concomitance) is used instead of *saṁyoga.*

In this verse, the concomitance of many things suggests the appropriate meaning of the words that have many meanings.

COMMENTARY

Viśvanātha Cakravartī explains: *atra viśeṣaṇī-bhūtānāṁ ghana-vihāra-keśara-padādīnām anekārtha-sambandhena viśeṣyasya nānārtha-hari-padasyāpy artha-dvaya-mātra-bodhakatvam, na tv indrādi-bodhakatvam iti jñeyam,* "Here the noun *hari,* which has many meanings, only expresses two meanings (lion; Kṛṣṇa) and no other meaning such as Indra. This is due to a connection with modifiers, such as *ghana* (dense; cloud), *vihāra* (leisurely walking; sporting), *keśara* (mane; *keśara* flower), which also have more than one meaning" (*Subodhinī*).

In this verse, *hari* means "lion" and "Kṛṣṇa." Kavi Karṇapūra points out that this is so by the factor called *saṁyoga* (concomitance): A lion has *ghana-prabha* (a dense effulgence) and *keśara* (a mane), and similarly Kṛṣṇa has *ghana-prabha* (a complexion like that of a cloud) and *keśara* (*nāga-keśara* flowers).

If the context were that the speaker is talking to her friend in the midst of elders, then the second interpretation of the verse would not be meant to be literally expressed. The verse would thus illustrate that the meaning of *hari* as lion is governed by *abhidhā* whereas its meaning as Kṛṣṇa is governed by *vyañjanā.* This is Denotation-based Suggestiveness. At any rate, the verse features an implied simile between Kṛṣṇa and a lion.

The above illustrates the difference between *śleṣa* and *dhvani.* In *śleṣa* (literal double meaning), both meanings are *vācya* (literal), whereas in *dhvani* (implied double meaning), one of the meanings is implied (*vyaṅgya*) because it cannot be literally applicable in the context.

2.43

evam anukaraṇa-śabdānāṁ ca vyaṅgyaṁ prati vākyārtha eva vyañjakaḥ. yathā,

Similarly, even the meaning of a sentence which also relates to imitative words (onomatopoeia) can suggest an implied sense. For example:

āsāṁ rāsa-vilāsa-lāsya-laharīm āsvādya vādya-cchalāt
tā dhik tā dhig iti prabhāṣya murajaḥ svar-nartakīr nindati
te nā nā ga ri mā dha mā iti muhuḥ pāṭha-svaroccāraṇāt
tāsāṁ hanta jugupsate bhagavatī vāṇī ca gāna-kramān

āsām—of these girls (the *gopīs*); *rāsa-vilāsa*—in the *rāsa-līlā; lāsya*—of dancing; *laharīm*—the waves; *āsvādya*—relishing; *vādya-chalāt*—on the pretext of being a musical instrument; *tā dhik tā dhik*—the beat *tā dhik tā dhik* (or the words "Fie on them. Fie on them" (*tāḥ dhik tāḥ dhik*)); *iti*—thus; *prabhāṣya*—speaking; *murajaḥ*—the *muraja* drum (the drum played in the *rāsa-līlā*); *svar-nartakīḥ*—the dancers of heaven (the Apsarās); *nindati*—rebukes; *te nā nā ga ri mā dha mā*—the phrase *te nā nā* (which indicates the particular *rāga* being sung) and the notes *ga ri mā dha mā* (or the words *te nānā-agarima-adhamāḥ* ("they are lower on account of their many kinds of inferiority")); *iti*—thus; *muhuḥ*—repeatedly; *pāṭha-svara-uccāraṇāt*—because of articulating the phrase and the notes; *tāsām*—of those girls (the *gopīs*); *hanta*—ah!; *jugupsate*—rebukes; *bhagavatī*—the goddess; *vāṇī*—Sarasvatī (languagepersonified); *ca*—and; *gāna-kramān*—the styles of singing [of the Gandharvas].

Relishing the waves of the *gopīs'* dancing in the Rāsa, the *muraja* drum, on the plea of being a musical instrument, resounds with the beat *tā dhik tā dhik,* thus rebuking the dancers of heaven (*tāḥ dhik tāḥ dhik* means "Fie on them, fie on them"). And the goddess of speech, Sarasvatī, by repeating the *gopīs'* phrase (*te nā nā*) and their notes (*ga ri mā dha mā*) rebukes the singing styles of the Gandharvas (*te nānāgarimādhamāḥ* means "They are lower on account of their many kinds of inferiority").

atra te nā nā iti pāṭhaḥ. ga ri mā dha mā iti gāndhāra-ṛṣabha-madhyama-dhaivata-punar-madhyamā iti tāna-viśeṣa-svarāḥ, tābhyāṁ te nānā-vidho yo 'garimā tenādhamā ity artho vyajyate.

Here, *te nā nā* is the phrase, and *ga ri mā dha mā,* that is *gāndhāra, ṛṣabha, madhyama, dhaivata,* and again *madhyama,* are the notes of a certain euphonic series. By articulating this phrase and these notes, the suggested sense is: "They are lower because of their inferiority (*agarima = nīcatva*), which is of many kinds."

COMMENTARY

Viśvanātha Cakravartī: In this text Kavi Karṇapūra describes how poets somehow or other perceive a resemblance between a meaningless inarticulate sound made by an instrument such as a drum and an articulate sound, and make poetry by attributing a meaning even to such a meaningless sound. Here the superimposed meaning of the sentence of imitative words, *tā dhik,* is "Fie on the dancers of heaven." That suggests an implied meaning: the *gopīs'* superexcellence. The beautiful girls of Vraja (*tāsām = vraja-sundarīṇām*) repeat by heart the phrase *te nā nā,* which indicates the melody (*rāga*), and sing *ga ri mā dha mā,* the syllables that represent the notes named *gāndhāra* and so on. Sarasvatī, however, using these same syllables, makes a coalescence of the vowel *a* (*nā nā ga ri mā = nānā + agarima*) and thus rebukes the singing styles of the Gandharvas. Kavi Karṇapūra describes the meaning created by Sarasvatī with the sentence beginning *tābhyām* ("on account of those two, they are lower because of their inferiority, which is of many kinds"). In that sentence, *tābhyām* (on account of those two) means *pāṭha-svaroccāraṇābhyām* (by articulating this phrase and these notes); *te* (they) denotes the Gandharvas; and *agariman* means the opposite of *gariman: nīcatvam* (inferiority). The sense suggested, as a double meaning, is that, compared to the beautiful girls of Vraja, the Gandharvas are lower due to their inferiority in the art of singing. (*Subodhinī*)

2.44

athārthānāṁ vyañjakatvasya hetavaḥ (15cd)

Now the causes of the suggestiveness of a meaning will be explained.

arthānāṁ sāmānyatvena prāg-uktānāṁ vācyādīnāṁ vyañjakatve viśeṣa-hetava ucyante.

The three kinds of meanings—literal, figurative and suggestive—were previously described in a general way. Now the specific causes of their becoming suggestive will be mentioned.

COMMENTARY

In Suggestiveness founded on Denotation, an implied sense is based either on the word (*śābdī vyañjanā*) or on the meaning (*ārthī vyañjanā*).[89] The difference between the two is that the implied sense is said to be based on the word when it would be altered by using a synonym of that word. Rūpa Gosvāmī mentions this twofold classification: *vyaṅgya evātra sa śabdārtha-bhavo dvidhā* (*Ujjvala-nīlamaṇi* 7.5). From now on, Kavi Karṇapūra begins to expound *ārthī vyañjanā*. In the next chapter, *śābdī vyañjanā* and *ārthī vyañjanā* are referred to as *śabda-śakti-mūla dhvani* (implied sense based on the word) and *artha-śakti-mūla dhvani* (implied sense based on the meaning) respectively (3.11).

2.45

boddhavya-vaktṛ-prakṛti-kāku-prakaraṇaiḥ saha
deśa-kālādayaś cārthe vaiśiṣṭyād vyaṅgya-bodhakāḥ (16)

boddhavya—the person whom the speaker is informing; *vaktṛ*—the speaker; *prakṛti*—the nature; *kāku*—the intonation of the voice; *prakaraṇaiḥ*—the context; *saha*—along with; *deśa-kāla-ādayaḥ*—the place, the time, and so on; *ca*—and; *arthe*—in the meaning[90]; *vaiśiṣṭyāt*—due to the specialty (the excellence); *vyaṅgya-bodhakāḥ*—make one aware of an implied sense.

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89 *evaṁ śābdīṁ vyañjanām uktvārthīm āha* (*Sāhitya-darpaṇa* 2.15).

90 The word *arthe* is used in the sense of *jāti* (category) in the same way it was used in text 2.35, and expresses all three types of meanings: literal, figurative, and suggestive. Some of the above specialties, such as the time and the place, are types of literal meanings. *Kāku* involves an implied sense.

These factors (specialties) make one aware of an implied sense because of an excellence in the meaning: (1) *boddhavya* (the person who is addressed), (2) *vaktṛ* (the speaker), (3) *prakṛti* (the nature, a special characteristic of the *boddhavya* or of the speaker), (4) *kāku* (a modulation of the tone of voice), (5) *prakaraṇa* (the context), (6) *deśa* (the place), (7) *kāla* (the time), and so on.

2.46

atra "yātāsi svayam eva" ity-ādau tad-ānayārthaṁ na gatāsi, api tūpabhogārtham iti boddhavya-vaiśiṣṭyam. yāṁ pratīyam uktiḥ sā boddhavyā yogyā, ayogyā ced bhavati tadā dhvany-artho na saṅgacchate. vaktṛ-vaiśiṣṭyaṁ prakṛti-vaiśiṣṭyaṁ prakaraṇa-vaiśiṣṭyaṁ cātraiva. vaktrī śrī-rādhā, sā ca sarva-śreṣṭhatva-rūpa-vaiśiṣṭyavatī. prakṛtiś ca tasyāḥ sakhīṁ prati snehāt śrī-kṛṣṇāṅga-saṅga-prāpaṇaṁ vyājena karotīti yat, sakhyāś ca prakṛtir nija-priya-sakhī-dūtyārthaṁ gatāyāḥ kṛṣṇena saha sambhogaḥ katham api na sambhaved iti tathaiva jñeyā. atas tasyā vaiśiṣṭyāt tathā-vidha-prakaraṇaṁ ca tatra mantavyam, tena tad-vaiśiṣṭyāc ca dvitīya-dhvani-pallavaḥ.

Verse 1.19 is an example of the specialty of the *boddhavya* which makes a suggestion possible: "You personally went to find My jewelled necklace. You have returned from the forest after a long time. I know your body is tender and you suffered much pain for My sake. Your breaths are drawn out, your chest was scratched by thorns, and your mouth is dry. Why are you feeling embarrassed? It is not proper for girls to go so far away by themselves in the secluded part of the forest." (1.19)

In this verse, the *boddhavya* is a *gopī.* The specialty that is the *boddhavya* suggests the following meaning of the speaker: "You did not go to retrieve that necklace, you went to take pleasure."

When the person to whom a statement is directed is the proper person to be addressed, that person is called a *boddhavya.* Conversely, if the person who is addressed is not suitable, then the suggested meaning would not make sense.

In that verse, there is also the specialty which is the speaker (*vaktṛ-vaiśiṣṭya*), the specialty of the nature (*prakṛti-vaiśiṣṭya*), and the specialty which is the context (in this case the background story) (*prakaraṇa-vaiśiṣṭya*). The speaker is Śrī Rādhā, and She has the excellence (*vaiśiṣṭya*) of being the best of all. Her nature is that, by using a pretext out of affection, She makes a *sakhī* unite with Kṛṣṇa. The nature of Rādhā's friend is that although she went for the sake of serving her dear friend as a messenger, she thought that enjoying with Kṛṣṇa would not happen at all. Because of the excellence of Śrī Rādhā's nature, another similar background story should be understood in that verse. Therefore, owing to the excellence of the context, there is a second offshoot of an implied meaning.

2.47
kāku-vaiśiṣṭyaṁ yathā,

The specialty of *kāku* (modulation of the voice) makes a suggestion possible:

a-i jāhi jāhi vivinaṁ riktaṁ ghettūṇa kusuma-bhāaṇaṁ su-muhi
paccāamissasi tumaṁ na kealaṁ bhāaṇeṇa puṇṇeṇa
(Śaurasenī Prakrit)

ayi yāhi yāhi vipinaṁ riktaṁ gṛhītvā kusuma-bhājanaṁ su-mukhi
pratyāgamiṣyasi tvaṁ na kevalaṁ bhājanena pūrṇena
(Sanskrit rendering)

ayi—O girl; *yāhi*—you should go; *yāhi*—you should go; *vipinam*—to the forest; *riktam*—empty; *gṛhītvā*—having taken; *kusuma-bhājanam*—a flower basket; *su-mukhi*—O you whose face is beautiful; *pratyāgamiṣyasi*—will return; *tvam*—you; *na*—not; *kevalam*—only; *bhājanena*—with a recipient; *pūrṇena*—full.

Go, girl. Go to the secluded forest and bring a basket for collecting flowers. You will not return with only a full basket.

atra na kevalaṁ kusuma-bhājanenaiva pūrṇenāgamiṣyasi, api tu pūrṇena manorathenāpi, iti nañ-kāku-dyotyam.

Here the suggestion arises due to a different intonation on the negative particle (*na*) ("you will not return with only a full basket!"). The sense is: "You will not come back with just a full basket of flowers; you will come back with your desires fulfilled too."[91]

2.48
deśa-vaiśiṣṭyaṁ yathā,

The specialty of a place makes a suggestion possible:

ja-uṇā-sīara-sisirā kamala-vaṇī-paaṇa-dhūa-kisala-aggā
jaha vallī-dhara-pallī dhaṇṇā pekkhanti taṁ desaṁ
(Śaurasenī Prakrit)

yamunā-śīkara-śiśirā kamala-vanī-pavana-dhūta-kisalayāgrā
yatra vallī-gṛha-pallī dhanyāḥ prekṣante taṁ deśam
(Sanskrit rendering)

yamunā—of the Yamunā; *śīkara*—caused by the spray; *śiśirā*—there is coolness; *kamala*—of lotuses; *vanī*—in groves; *pavana*—by the breeze; *dhūta*—is moved to and fro; *kisalaya*—of a shoot; *agrā*—the front part; *yatra*—where; *vallī*—fashioned with creepers; *gṛha*—of cottages (i.e. arbors); *pallī*—there is an abundance; *dhanyāḥ*—fortunate people; *prekṣante*—see; *tam*—that; *deśam*—place.

There is a place where the Yamunā's mist gives a chill; many arbors shaped by creepers can be found; and the breeze makes the lotuses in the groves move to and fro. Fortunate people are able to see that place.

atra deśa-vaiśiṣṭya-ślāghayā kṛṣṇena saha tatra māṁ ramayeti sakhīṁ prati kācit sva-manorathaṁ prakāśayati.

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91 Kavi Karṇapūra gives a better example of *kāku* in text 4.12.

Here a girl reveals her secret longing to a *sakhī.* Her suggestion is made possible by her praise of the excellence of that place. She implies: "You should arrange that I enjoy with Kṛṣṇa there."

2.49
kāla-vaiśiṣṭyaṁ yathā,

The specialty of the time makes a suggestion possible:

eṇhiṁ jala-hara-samaye ramaṇijjā ra-aṇa-valahītta
ṇivaḍanta-vāri-dhārā-gahīratara-muhura-gabbha-kuharāo
(Śaurasenī Prakrit)

idānīṁ jala-dhara-samaye ramaṇīyā ratna-valabhyaḥ
nipatad-vāri-dhārā-gabhīratara-mukhara-garbha-kuharāḥ
(Sanskrit rendering)

idānīm—now; *jala-dhara*—of the clouds; *samaye*—at this time; *ramaṇīyāḥ*—are very charming; *ratna*—endowed with jewels; *valabhyaḥ*—the pinnacles of houses; *nipatat*—falling; *vāri-dhārā*—because of the shower; *gabhīratara*—very loud; *mukhara*—[let through] noise; *garbha*—inside; *kuharāḥ*—[in which pinnacles] the openings.

Now that the clouds have come, the jeweled pinnacles of houses are very charming. Since it is raining heavily, very loud noise can be heard through the high windows.

2.50
ādi-śabdāt prasiddhi-vaiśiṣṭyaṁ yathā,

Because of the word *ādi* (2.45), there is the specialty that is *prasiddhi* (a well-known fact). This verse illustrates the specialty of *prasiddhi* that makes a suggestion possible:

kara-kisalaya-līlāmbuja-nimīlanonmīlanāti-kutukinyā
dakṣiṇam akṣi murāreḥ pidhīyate mucyate ca sindhu-jayā

kara-kisalaya—in her fingers (“shoots of the hand”); *līlā-ambuja*—the play lotus; *nimīlana*—to close; *unmīlana*—and open; *ati-kutukinyā*—by she who is very eager; *dakṣiṇam*—right; *akṣi*—eye; *mura-areḥ*—of Murāri; *pidhīyate*—is closed; *mucyate*—is opened; *ca*—and; *sindhu-jayā*—by Lakṣmī (“born from the ocean”).

Eager to close and open the play lotus in her hand, Lakṣmī closes and opens Murāri’s right eye.

atra murārer dakṣiṇam akṣi prasiddhi-vaiśiṣṭyāt sūryātmakam iti vyajyate.

Here the implied sense is that Murāri’s right eye has the nature of the sun. This implied meaning arises because of the specialty of that well-known fact.

COMMENTARY

Viśvanātha Cakravartī explains: “When Lakṣmī closes the Lord’s right eye, meaning the sun, then her play lotus closes because it perceives the Lord’s left eye, which represents the moon. And when she opens His right eye, then her play lotus blossoms.” (*Subodhinī*)

The well-known fact is based on the scriptures. The *Muṇḍaka Upaniṣad* states: *cakṣuṣī candra-sūryau,* “The moon and the sun are His eyes” (2.1.4). The *Bṛhad-āraṇyaka Upaniṣad* says: *tad yat tat satyam asau sa ādityaḥ, ya eṣa etasmin maṇḍale puruṣaḥ, yaś cāyaṁ dakṣiṇe ’kṣan puruṣaḥ,* “That which is Satya is the well-known sun, who is the person in the sun as well as the being in the right eye” (5.5.2).

Kavi Karṇapūra’s example is an adaptation of a verse by Mammaṭa, reiterated ahead (10.136). In Mammaṭa’s verse, not only is the *prasiddhi-vaiśiṣṭya* implied, it also gives rise to an implied sense.

ity alaṅkāra-kaustubhe śabdārtha-vṛtti-traya-nirūpaṇo nāma dvitīyaḥ kiraṇaḥ.

Thus ends the second ray in *Alaṅkāra-kaustubha,* entitled: "a disquisition on words, meanings, and the three rhetorical functions."

Third Ray

First-rate Poetry

3.1

atha dhvani-nirṇayaḥ. atha "dhvanir asavaḥ" iti kāvya-prāṇatvena nirūpitasya dhvaner bhedam ākhyātuṁ dhvani-śabdasya vyutpattim āha—

To describe the varieties of *dhvani,* which was mentioned as the life of poetry (1.7), he states the derivation:

śabdārthādibhir anyaiś ca dhvanyate 'sāv iti dhvaniḥ (1)

***Dhvani* is what is implied by a sound, by a meaning, and so on (*padāṁśa,* and the style of compounding), and by other things (onomatopoeia).**

dhvananaṁ dhvaniḥ, dhvanyate 'neneti dhvaniḥ, dhvanyate 'sminn iti dhvanir iti bhāva-karaṇādhikaraṇa-sādhano 'pi dhvanir bhavati. tan-nirāsārthaṁ dhvanyate 'sāv iti karma-sādhana eveti pratijānīte.

The derivation is in the passive voice. And that is for the purpose of excluding these other derivations: (1) In the passive impersonal voice: Implying, (2) In the instrumental voice: That by means of which implying is done, and (3) In the locative: That in which there is an implication.

COMMENTARY

Kavi Karṇapūra had already frowned upon the derivation in the instrumental voice (1.14). The word *dhvani* is also used in the term

dhvani-kāvya (first-rate poetry) (lit. the poetry called *dhvani*).[92] According to Viśvanātha Kavirāja, the derivation is in the locative: *vācyād adhika-camatkāriṇi vyaṅgyārthe dhvanyate 'sminn iti vyutpattyā dhvanir nāmottamaṁ kāvyam* (*Sāhitya-darpaṇa* 4.1).

3.2

tad eva kim ity āha,

What is implied? Therefore he mentions the particulars:

raso bhāvas tad-ābhāso vastv alaṅkāra eva ca
bhāvānām udayaḥ śāntiḥ sandhiḥ śabalatā tathā
sarvaṁ dhvanis taj-janitve kāvyaṁ ca dhvanir ucyate (2)

These are types of *dhvanis:*

- ***rasa-dhvani* (aesthetic delight),**
- ***bhāva-dhvani* (implied *sthāyi-bhāva* or implied *vyabhicārī*),**
- ***rasābhāsa-dhvani* (semblance of a *rasa*),**
- ***bhāvābhāsa-dhvani* (semblance of a *bhāva*),**
- ***vastu-dhvani* (implied idea),**
- ***alaṅkāra-dhvani* (implied ornament),**
- ***bhāvodaya-dhvani* (rise of a *vyabhicārī*),**
- ***bhāva-śānti-dhvani* (disappearance of a *vyabhicārī*),**
- ***bhāva-sandhi-dhvani* (combination of *vyabhicārīs*),**
- ***bhāva-śābalya-dhvani* (mix of *vyabhicārīs*).**

Since it generates an implied sense, poetry as well is called *dhvani.*

rasākhya-dhvaner anye dhvanayas tu prāṇāḥ, rasākhyas tu dhvanir ātmety adoṣaḥ. rasādayaḥ paścād varṇyante.

The *dhvanis* other than *rasa* are the life of poetry, but the *dhvani* called *rasa* is the soul of poetry (1.7). There is no incongruity that way. The *rasādis* will be described later.

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92 *vyaṅgyasyārthasya prādhānye dhvani-saṁjñita-kāvya-prakāraḥ guṇa-bhāve tu guṇībhūta-vyaṅgyatā* (*Dhvany-āloka* 3.41).

COMMENTARY

All types of *dhvanis* except *vastu-dhvani* and *alaṅkāra-dhvani* are collectively called *rasādi-dhvani.* This chapter treats of *vastu-dhvani* and *alaṅkāra-dhvani.* The *rasa-ādis* (*rasa* and so on) are discussed in chapter five. A *rasa* is technically called *rasa-dhvani* because a *rasa* is implied.

The term *vastu-dhvani* is a synonym of *vyaṅgya artha* (implied meaning): *vastu-bhūto 'rthaḥ* (3.19). An *alaṅkāra-dhvani* is a *vastu-dhvani* that implicitly fits in a category of literary ornament. A *rasādi-dhvani* is a fancy type of *vastu-dhvani.*

The compound *tat-jani* in the *sūtra* is a *yasmāt saḥ bahuvrīhi:* Viśvanātha Cakravartī Ṭhākura says it is derived as "the poetry from which there is the origination of a first-rate implied sense."[93]

3.3

samprati asu-bhūtānāṁ dhvanīnāṁ bhedā darśyante,

Now the varieties of *dhvanis* that are the life of poetry will be expounded:

ubhayor abhidhā-mūla-lakṣaṇā-mūlayos tayoḥ
avivakṣita-vācyo 'ntyas tatra vācyaṁ dvidhā bhavet (3)

tayor dhvanyor antyo lakṣaṇā-mūlo dhvanir avivakṣita-vācyaḥ syāt. tatrāvivakṣita-vācye dhvanau vācyaṁ dvi-vidhā bhavatīty arthaḥ. kiṁ tad dvaidham ity āha.

There are two broad varieties of *dhvanis: abhidhā-mūla-dhvani* (implied sense based on Denotation) and *lakṣaṇā-mūla-dhvani* (implied sense based on Indication). At first, the latter will be detailed: In *lakṣaṇā-mūla-dhvani,* the literal meaning is not meant to be expressed, and is classed in two categories.

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93 *tasya dhvany-arthasya janir utpattir yasmāt tathā-bhūtatve ity arthaḥ* (*Subodhinī*).

3.4

arthāntaropasaṅkrāntam atyantaṁ vā tiraskṛtam (4ab)

Either it changes into another meaning or it becomes obliterated.

evaṁ vācyam, ajahat-svārthatayā aparārthenopasaṅkrāntaṁ bhavati, anyaj jahat-svārthatayā sva-viparītenārthenākrāntaṁ bhavatīti dvaidham.

In *lakṣaṇā-mūla-dhvani,* the literal meaning is classed either as *arthāntara-saṅkramita-vācya* (it slightly changes to another sense) or as *atyanta-tiraskṛta-vācya* (it becomes completely obliterated).

The category called *arthāntara-saṅkramita-vācya* corresponds to *ajahat-svārthā lakṣaṇā* (figurative usage where the meaning of the word is not lost), and *atyanta-tiraskṛta-vācya* corresponds to *jahat-svārthā lakṣaṇā* (figurative usage where the word loses its meaning).

3.5

krameṇodāharaṇāni,

Examples are shown in order.
[This illustrates *arthāntara-saṅkramita:*]

phalam api phalaṁ mākandānāṁ sitā api tāḥ sitā
amṛtam amṛtaṁ drākṣā drākṣā madhūni madhūny api
saha tulayituṁ tenaiteṣāṁ na kiñcana yujyate
subala yad ayaṁ sāraṅgākṣyā bhavaty adharo 'dharaḥ

phalam—fruit; *api*—even; *phalam*—fruit; *mākandānām*—of the mango tree; *sitāḥ*—candies; *api*—even; *tāḥ*—those well-known; *sitāḥ*—candies; *amṛtam*—nectar; *amṛtam*—nectar; *drākṣā*—grapes; *drākṣā*—grapes; *madhūni*—honey[94]; *madhūni*—honey; *api*—even; *saha*—with; *tulayitum*— to equal; *tena*—(with) the lips; *eteṣām*—among these; *na kiñcana*—nothing; *yujyate*—is able;

94 The plural is used out of high regard: *pūjya-vācibhyas tv ādarādhikye* (HNV 622).

subala—O Subala; *yat*—because; *ayam*—these (lips); *sāraṅga*—are like an antelope's; *akṣyāḥ*—of the girl whose eyes; *bhavati*—are; *adharaḥ*—lips; *adharaḥ*—which lessen (i.e. belittle).

O Subala, mangos are mangos, candy is candy, nectar is nectar, grapes are grapes, and honey is honey. But they do not compare to that doe-eyed girl's nether lip. Her lips are lips.

atra dvitīya-phalādi-śabdā nindādy-artha-saṅkrāntāḥ. tathā hi—phalaṁ nānāvasthaṁ pāka eva kadācin madhuraṁ bhavati, tena tan nindyam eva. sitāḥ pāka-paunaḥ-punyenaiva nirmalā bhavanti, na tv ārambha eva. amṛtaṁ devair api pīyate. drākṣā pūrva-vad eva. madhūni saraghocchiṣṭāni. adharas tu adhara eva, sarvāṇy etāny adharayatīty adharaḥ. "saha tulayituṁ tenaiteṣāṁ na kiñcana yujyate" iti viśeṣa-vacanād upameya-dvitīya-pade stuty-artha eva vyaṅgyaḥ, na tūpamāna-dvitīya-pada-vad dheyāṁśatā.

In this verse, the meaning of the repeated words "mangoes" and so on is transformed into the sense of "criticism" and so on. For example, fruit, which has many stages, is only sometimes sweet when it is ripe. In this way fruits are unreliable and thus contemptible.[95] Sugar candy becomes pure only by repeatedly cooking it; it is not pure in its raw state. Nectar is drunk by the gods (and the gods are inferior to Rādhā and Kṛṣṇa). The case of the grapes follows the example of fruits in general. Honey is contemptible because it is spit out by bees. But the lips *are* lips (there is no criticism of the second *adhara*); the lips belittle all of these.[96]

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95 The meaning of each first word is literal. However, there is no desire to express the literal meaning of *phala* (fruit) in the second word *phala.* By *vyañjanā-vṛtti,* the second *phala* does not refer to a fruit but to a suggestion of contempt, which arises from a figurative meaning of *phala:* They're just fruits (this suggests their small degree of sweetness). Thus the sense of each repeated word in this verse goes from *abhidhā-vṛtti* to *lakṣaṇā-vṛtti* to *vyañjanā-vṛtti.*

96 The second word *adhara* (lip) is formed by applying the affix *tat karoti [ṇ]i* after *adhara* in the sense of "making something inferior," then *pac-āder a[c]* is added after the new verbal root *adhari,* and *[ṇ]i* disappears by the rule: *ṇer haro 'ṇid-ādau rāma-dhātuke* (HNV 449). Here the implied sense is praiseworthiness.

Because of the special statement "They do not compare with those lips", the idea that Her lips are praised is suggested in the second word *adhara,* whereas the other repeated words in the verse have the sense of rejection.

3.6

yathā vā,

Another example of *arthāntara-saṅkramita:*

premṇā vidrutam eka-vad yad ubhayos tan mānasaṁ mānasaṁ
sarvāsv eva daśāsu yan nava-navaṁ tat sauhṛdaṁ sauhṛdam
yat kṛṣṇasya vinoda-bhūr ahar ahas tad yauvanaṁ yauvanaṁ
tad-viccheda-vidhau na yat-paricayas taj jīvanaṁ jīvanam

premṇā—due to love; *vidrutam*—being melted; *eka-vat*—(appears) as if one; *yat*—which (heart); *ubhayoḥ*—of the two (lovers); *tat*—that; *mānasam*—heart; *mānasam*—real heart; *sarvāsu*—at every; *eva*—indeed; *daśāsu*—stage; *yat*—which (love); *nava-navam*—is ever fresh; *tat*—that; *sauhṛdam*—friendship (i.e. love); *sauhṛdam*—real love; *yat*—which (youth); *kṛṣṇasya*—Kṛṣṇa's; *vinoda*—of happiness; *bhūḥ*—the abode; *ahaḥ ahaḥ*—every day; *tat*—that *yauvanam*—youth; *yauvanam*—real youth; *tat*—from Kṛṣṇa; *viccheda*—of separation; *vidhau*—on the occasion; *na*—not; *yat*—of which (life); *paricayaḥ*—existence; *tat*—that; *jīvanam*—life; *jīvanam*—is real life.

[Agitated because Kṛṣṇa went to Mathurā, Rādhā speaks to a confidante:]

The hearts of two lovers which melt as if they were one, out of love, are hearts. The love between two persons which is ever fresh in every situation is love. If Kṛṣṇa takes pleasure every day of one's youth, that is youth. When on the occasion of separation from Kṛṣṇa a person ceases to live, that life was a life.

COMMENTARY

Viśvanātha Cakravartī: The idea is "that heart is a real heart." There is no desire to express the literal meaning in the second word heart. The suggestion, which arises from *lakṣaṇā-vṛtti,* is that such a heart is praiseworthy (*Subodhinī*). The implied sense is a *vastu-dhvani* (implied idea).

3.7

sva-viparītārthenākrāntaṁ yathā,

This illustrates *atyanta-tiraskṛta*
(the literal meaning is obliterated):

saubhāgyam etad adhikaṁ mama nātha kṛṣṇa
prāṇair mamātani sukhaṁ praṇayena kīrtiḥ
dṛṣṭaś cirād asi kṛpāpi taveyam uccair
na smaryate na bhavatātma-gṛhasya mārgaḥ

saubhāgyam—good fortune; *etat*—this; *adhikam*—great; *mama*—my; *nātha*—O master (of my life airs); *kṛṣṇa*—O Kṛṣṇa; *prāṇaiḥ*—by the life airs; *mama*—my; *atani*—was increased[97]; *sukham*—happiness; *praṇayena*—because of your love for me; *kīrtiḥ*—fame; *dṛṣṭaḥ*—have been seen; *cirād*—after a long time; *asi*—you; *kṛpā*—mercy; *api*—also; *tava*—your; *iyam*—this; *uccair*—great; *na smaryate*—not remembered; *na*—not; *bhavatā*—by you; *ātma-gṛhasya*—of my house; *mārgaḥ*—the path.

[A *gopī* is angry at Kṛṣṇa for showing up late at the rendezvous:]

Kṛṣṇa, my love! Your arrival is my great good fortune! My vitality has increased my happiness, and my prestige has expanded because of Your love for me. I can see You now after so long because of Your great mercy. It's not that You forgot the way to my house.

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97 The proper form *atāni* is not used in consideration of the meter. The form *atāni* (*bhūteśa karmaṇi* <1.1> of *tan[u]*) is mentioned in *Bṛhad-dhātu-kusumākara.*

atra saubhāgyam ity asaubhāgyam, sukham iti duḥkham, kīrtir akīrtiḥ, kṛpākṛpā, ātma-gṛhasyeti para-gṛhasyeti, sva-viparītenākrāntam.

In this verse, good fortune means misfortune, happiness means misery, fame means infamy, mercy means cruelty, and "my house" means "another's house". In this way, the literal meaning is obliterated by the opposite meaning.

COMMENTARY

Here the figurative usage is called *viparīta-lakṣaṇā* (irony) (the opposite sense). Nevertheless, the sense of "It's not that You forgot the way to my house" as "You didn't forget Your way to the other girl's domicile" is obtained by Mammaṭa's *tātparya* (the Purport), because it is simply a rewording. It can be classed as the *paryāyokta* ornament (circumlocution) (8.202).

3.8

dhvanir yas tv abhidhā-mūlas tatra vācyaṁ vivakṣitam (4cd)

dhvaniḥ—implied meaning; *yaḥ*—which; *tu*—but; *abhidhā-mūlaḥ*—which has its roots in Denotation; *tatra*—in that; *vācyam*—the literal meaning; *vivakṣitam*—is desired to be expressed.

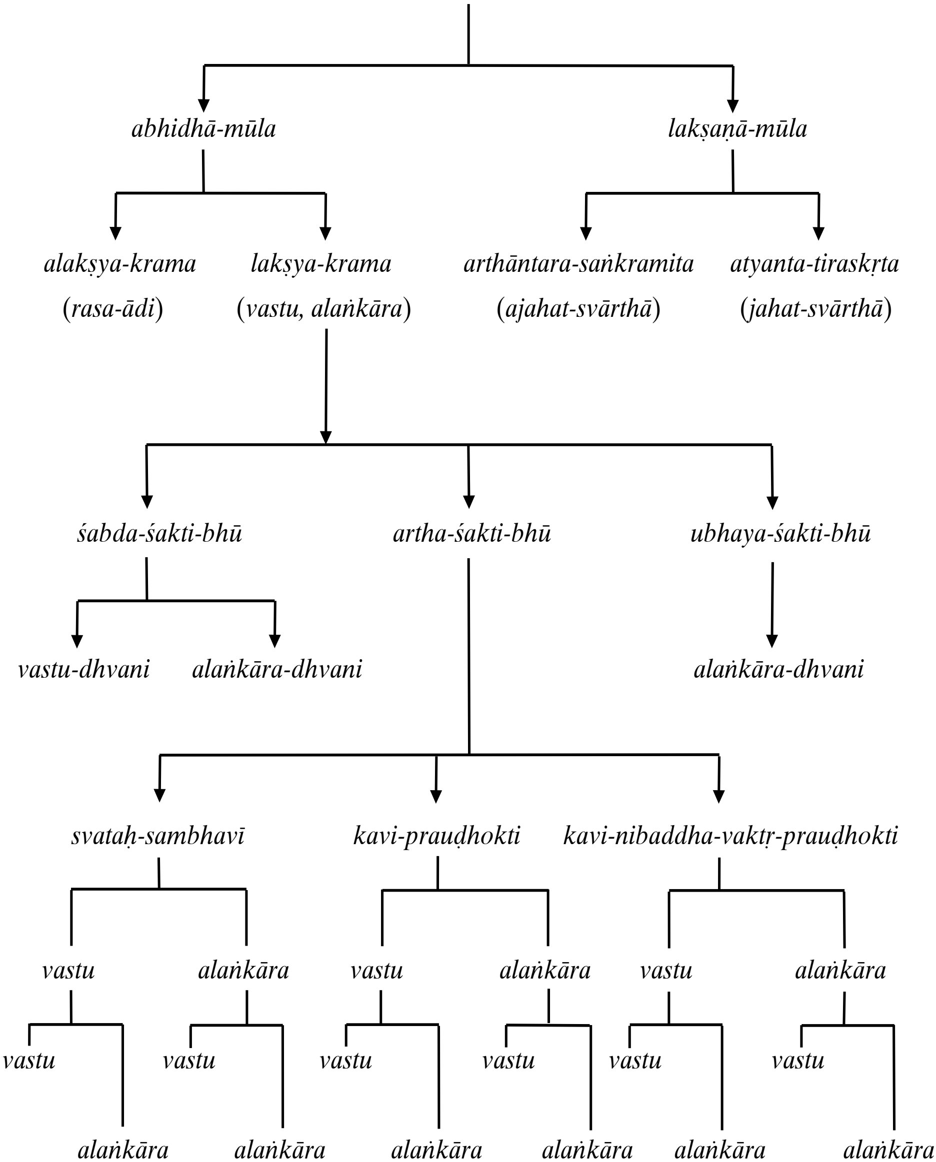
When the implied sense arises from Denotation, however, the literal meaning is intended to be expressed.

3.9

tathāpi vyaṅgya-niṣṭhaṁ syāt
sa ca dvai-vidhyam ṛcchati
ko 'pi lakṣya-krama-vyaṅgyo
'lakṣya-vyaṅgya-kramo 'paraḥ[98] (5)

98 In text 3.10, Kavi Karṇapūra uses the term *alakṣya-krama-vyaṅgya* instead of *alakṣya-vyaṅgya-krama.* In addition, in text 3.29 he writes the terms *saṁlakṣya-krama-vyaṅgya* and *asaṁlakṣya-krama-vyaṅgya* as synonyms of the terms used here. However, in the next elaboration Kavi Karṇapūra keeps using the term *alakṣya-vyaṅgya-krama.* To avoid confusion, we are consistent in using the formula *krama-vyaṅgya.*

The 18 Main Varieties of Dhvani



tathā api —still; *vyaṅgya*—in a suggested meaning; *niṣṭham*—which culminates; *syāt*—is; *saḥ*—that [*abhidhā-mūla-dhvani*]; *ca*—and; *dvai-vidhyam*—the state of being twofold; *ṛcchati*—attains; *kaḥ api*—one of them; *lakṣya*—that is perceivable; *krama*—has a sequence of appearance; *vyaṅgyaḥ*—is one in which the suggested meaning; *alakṣya*—is not perceivable; *vyaṅgya*—of the suggested meaning; *kramaḥ*—is one where the sequence of appearance; *aparaḥ*—the other one.

An implied sense based on Denotation has two broad categories: (1) *lakṣya-krama-vyaṅgya* (*vastu-dhvani* and *alaṅkāra-dhvani*) and (2) *alakṣya-krama-vyaṅgya* (*rasādi-dhvani*).

abhidhā-mūla-dhvanau tu vivakṣitam api vācyaṁ vyaṅgya-niṣṭham. sa ca dhvanir lakṣya-krama-vyaṅgyo 'lakṣya-vyaṅgya-kramaś ceti dvi-vidhaḥ. lakṣyaṁ krama-prāptaṁ vyaṅgyaṁ yatra sa tathā, alakṣyo vyaṅgyasya kramo yatra sa tathā. kramas tu vibhāvādibhir vyajyamāna eva rasaḥ, na tu vibhāvādaya iti. lāghavāc chatapatra-patra-śatī-yugapad-vedhābhimāna-vad yatra kramo na lakṣyate, sa tāvad akramaḥ.[99]

In *abhidhā-mūla-dhvani,* the literal meaning, which is meant to be expressed, leads to an implied meaning. And that *dhvani* has two varieties. *Lakṣya-krama-vyaṅgya* is so called because the implied sense has a perceivable sequence. (The rise of the implied sense in the mind is noticed.)

***Alakṣya-krama-vyaṅgya,* however, is so called because the sequence of the rise of the implied sense is not perceivable. In this one, the "sequence" refers to the *rasa* implied by the *vibhāvas,* an *anubhāva,* and a *vyabhicārī.* The sequence does not refer to the *vibhāvas* and so on themselves. It is said that the sequence is not perceived by the analogy that piercing one**

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99 Here Kavi Karṇapūra is only referring to the word *akrama* in *Kāvya-prakāśa* (4.26). Govinda Ṭhakkura glosses *akramaḥ* as *alakṣya-kramaḥ* (*Kāvya-pradīpa* 4.26). Thus Kavi Karṇapūra explains that *akrama* is a *madhya-pada-lopi-samāsa* (a compound where the middle word was deleted).

hundred lotus petals at once with a needle is not perceived to be sequential, because of quickness.

3.10

raso bhāvas tad-ābhāso bhāva-śānty-ādir akramaḥ (6)

The *dhvani* called *alakṣya-krama-vyaṅgya* has these varieties: *rasa-dhvani, bhāva-dhvani, rasābhāsa-dhvani, bhāvābhāsa-dhvani, bhāva-śānti-dhvani,* and so on.

rasādis tv akramo 'lakṣya-krama-vyaṅgya ity arthaḥ. ādi-śabdād bhāvodaya-bhāva-śābalya-bhāva-sandhayaḥ. ayam alakṣya-krama-vyaṅgyo rasa-nirūpaṇe darśayiṣyate.

Thus the *rasādi-dhvanis* are *alakṣya-krama-vyaṅgya.* In the *sūtra,* the etceteras are *bhāvodaya, bhāva-śābalya,* and *bhāva-sandhi.*

This type of *abhidhā-mūla-dhvani,* called *alakṣya-krama-vyaṅgya,* will be illustrated ahead in the chapter on *rasa.*

3.11

yatrānudhvaninā vyaṅgyaṁ
lakṣyate krama-pūrvakam
sa tu lakṣya-krama-vyaṅgyaḥ
śabdārthobhaya-śakti-bhūḥ (7)

yatra—where; *anudhvaninā*—as an *anudhvani; vyaṅgyam*—what is suggested; *lakṣyate*—is perceived; *krama-pūrvakam*—by means of a sequence; *saḥ*—that; *tu*—but; *lakṣya-krama-vyaṅgyaḥ*—where the suggested meaning has a sequence of rising that is perceived; *śabda*—of the word; *artha*—of the meaning; *ubhaya*—or of both the word and its meaning; *śakti*—from the potency; *bhūḥ*—arises.

In *lakṣya-krama-vyaṅgya* (*vastu-dhvani* and *alaṅkāra-dhvani*), the implied meaning arises as an *anudhvani* by means of a sequence. That implied sense originates either from *śabda-śakti,* from *artha-śakti,* or from *ubhaya-śakti.*

anudhvanir anuraṇanaṁ, dhvaner eva dīrgha-dīrgha-bhāvaḥ, pratidhvanir iva vā. sa tu lakṣya-krama-vyaṅgyaḥ śabda-śakti-bhūḥ, artha-śakti-bhūḥ, śabdārthobhaya-śakti-bhūś ceti tridhā.

***Anudhvani* means *anuraṇana,* which means either "prolongation of sound" or "echo". There are three kinds of *lakṣya-krama-vyaṅgya,* since the *dhvani* is either *śabda-śakti-bhū* (it arises by the power of the word), *artha-śakti-bhū* (it arises by the power of the meaning), or *ubhaya-śakti-bhū* (it arises by both the power of a word and the power of a meaning).**

COMMENTARY

The difference between the power of the word and the power of the meaning is like the difference between *śabda-śleṣa* and *artha-śleṣa* (7.73). If the suggestive word could be replaced with a synonym without affecting the implied sense, then the *dhvani* is said to arise from *artha-śakti.*

In the elaboration, Kavi Karṇapūra hints that the word *dhvani* used in poetics originates from the word *anudhvani* in general language. Patañjali used the word *dhvani* in the sense of "prolongation of sound" (*Mahābhāṣya* 1.1.70).

3.12

ādyo dvidhaivālaṅkāra-vastunor dyotanād bhavet (8)

ādyaḥ—the first one; *dvidhā*—twofold; *eva*—only; *alaṅkāra-vastunoḥ*—an *alaṅkāra* (literary ornament) or a *vastu* ("the idea suggested"); *dyotanāt*—on account of suggesting; *bhavet*—is.

The first variety, *śabda-śakti-bhū dhvani,* has only two varieties: *alaṅkāra-dhvani* and *vastu-dhvani.*

ādyaḥ śabda-śakti-bhūr dvidhaiva bhavet. eva-kāras tu artha-śakti-bhava-vat śabda-śakti-bhavo 'pi dvādaśadheti, para-mataṁ vyāvartayati, athavālaṅkārasyaiva, vastuna eva, nānyatara-viśiṣṭasyaivety arthaḥ.

The word *eva* (only) is used to reject the opinion of others that *śabda-śakti-bhū* has twelve kinds like *artha-śakti-bhū.* Or else the word *eva* may be connected with the words *alaṅkāra* and *vastu* separately, meaning "because of suggesting only an *alaṅkāra* or only a *vastu,*" that is to say "neither an *alaṅkāra* nor a *vastu* characterized by something else."

3.13

atrālaṅkāra-dyotakaḥ śabda-śakti-bhūr yathā,

This illustrates a *śabda-śakti-bhū alaṅkāra-dhvani* (ornament implied by the force of the words):

āśā-mātre vilasad-udayaḥ padminī-cakra-bandhuḥ
siddhābhogaḥ satatam aniśāmoda-maitrī-kaṣāyaḥ
rādhāśleṣādiṣu niravadhi-vyāpṛtaḥ śoṇa-pādo
rociḥ-pūrair haratu bhajatāṁ śītatāṁ kṛṣṇa-candraḥ

āśā-mātre—when there is a mere desire (or, in any direction (i.e. at any time, for those who worship Him)), (or, [the moon rises] merely in one direction); *vilasat*—splendidly; *udayaḥ*—whose arising; *padminī*—of beautiful women (or lotuses); *cakra*—of multitudes[100]; *bandhuḥ*—who is the friend; *siddha*—is accomplished; *ābhogaḥ*—whose enjoyment, or fullness; *satatam*—always; *aniśa*—is continuous, or *aniśā:* at times other than night; *āmoda*—and bliss; *maitrī*—friendship; *kaṣāyaḥ*—whose sweetness; *rādhā-śleṣa*—embracing Rādhā; *ādiṣu*—in activities such as, (or, *rādhā-āśleṣā-ādiṣu:* toward Rādhā, Āśleṣā, and other constellations); *niravadhi*—always; *vyāpṛtaḥ*—engaged; *śoṇa*—are reddish (indicating softness); *pādaḥ*—whose feet (or rays[101]); *rociḥ*—of beauty (or radiance); *pūraiḥ*—with its flood; *haratu*—may he take away; *bhajatām*—for those who worship; *śītatām*—dullness (or coolness); *kṛṣṇa-candraḥ*—the Kṛṣṇa moon.

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100 *Cakra* can mean "multitude" according to *Amara-koṣa* (2.8.78).

101 In this regard, *Amara-koṣa* (3.3.89) states: *pādā raśmy-aṅghri-turyāṁśāḥ,* "*Pāda* means a ray, a foot, and a quarter." In both interpretations (feet or rays), the singular in *pādaḥ* is used in the sense of *jāti* (category).

May the Kṛṣṇa moon, by its flood of effulgence, take away the coldness of those who worship Him. (The Kṛṣṇa moon gives warmth, whereas the normal moon gives coolness.) He is the friend of *padminīs.* (The Kṛṣṇa moon is the friend of beautiful women whereas the moon is not the friend of daytime lotuses.) He is always taking pleasure (*ābhoga*). (But the usual moon is full, *ābhoga,* only once a month.) His bliss, friendship and sweetness are perpetual. (But the moon's only occur at night.) The Kṛṣṇa moon is always embracing Rādhā. (But the moon is only in conjunction with the constellations such as Rādhā and Āśleṣā once every twenty-seven days.) Kṛṣṇa has soft reddish feet (*pāda*). (But the moon's rays, *pāda,* are white.) He splendidly appears whenever His devotees desire Him (*āśā*). (But the full moon only rises in one direction (*āśā*).)

atra śabda-śakty-udbhutaś candra iti prasiddha-candrād vyatiriktair akhilair eva guṇair vyatirekālaṅkāro dhvanitaḥ. yady apy asau dhvanitvenālaṅkārya eva, tathāpi brāhmaṇa-śramaṇa-nyāyenālaṅkāra eva. evam anye 'pi.

The *vyatireka* ornament (contrast with similitude) is implied by the force of the word *candra* (in "the Kṛṣṇa moon") since all the qualities mentioned are different than the famous moon's.

Even though it is an *alaṅkārya,* as a *dhvani,* the *dhvani* is still called an *alaṅkāra* in accordance with the logic called *brāhmaṇa-śramaṇa* (a renunciant is called a Brāhmaṇa although officially he is no longer a Brāhmaṇa). This should be understood in other instances of *alaṅkāra-dhvani* also.

COMMENTARY

The word *śramaṇa* is a synonym of *avadhūta.* A *śramaṇa* is a naked sage (*Bhāgavatam* 11.6.47). It seems contradictory to call a *śramaṇa* "a Brāhmaṇa". But by considering that he was previously a Brāhmaṇa, the designation makes sense. According to the *Nārada-parivrājaka Upaniṣad* (5.1), *avadhūta* is the sixth and final stage of Sannyāsa, after *kuṭīcaka, bahūdaka, haṁsa, paramahaṁsa* and *turīyātīta.*

A *dhvani* is *alaṅkārya* (what has to be embellished) in the sense that it should be the focal point of the literary embellishment. Thus, although it is an *alaṅkārya-dhvani,* it is called *alaṅkāra-dhvani* because of the convention, though by definition an *alaṅkāra* is something that adorns the body. The body of poetry is the sounds and the expressed meanings.

The *dhvani* is classed as *śabda-śakti-bhū* because many words cannot be changed, since they are paronomastic. Although *artha-śakti* occurs in the verse, it is not as prominent as *śabda-śakti,* therefore the *dhvani* is not classed as *ubhaya-śakti-bhū.*

3.14

[This illustrates a *śabda-śakti-bhū vastu-dhvani:*]

dadhatī sa-madhupa-rāgaṁ
parimalam ekānta-sukumārā
guṇa-kalitā lalite mama
bhūṣita-kaṇṭhā tvam eva vana-mālā

dadhatī—possessing; *sa-madhupa*—for the bees (or, [for Me] who am drinking the nectar [of your lips]); *rāgam*—[the fragrance] which is accompanied by affection, (or, [romanticbliss] accompanied by love); *parimalam*—the fragrance (or erotic bliss); *ekānta*—totally; *su-kumārā*—very fresh (or very soft); *guṇa*—with a thread (or with qualities); *kalitā*—endowed; *lalite*—O Lalitā; *mama*—My; *bhūṣita-kaṇṭhā*—by whom the neck is ornamented; *tvam*—you; *eva*—only; *vana-mālā*—are a garland of forest flowers.

Lalitā, My garland of forest flowers has a thread and is extremely fresh and soft. It possesses a fragrance that attracts the bees. Only you are that garland ornamenting My neck.

[Implied meaning:]
Lalitā, only you are the garland of forest flowers decorating My neck. You have many qualities and your body is very soft. You possess erotic bliss endowed with love for Me who am the drinker of the nectar of your lips.

atra śabda-śaktyā kaver vana-mālā-lalitayoḥ sādharmyaṁ nirūpya prayāse vyuparate sati vastu-bhūtaḥ kaścid arthaḥ sphurati. sa ca tvam eva vana-mālā, nānyeti, tvāṁ praty eva me samādaraḥ, na tu tasyām, tena tvad-āliṅganam eva me preya iti vastu.

When the poet's endeavor has stopped after describing the similarities between the garland and Lalitā by *śabda-śakti,* a certain meaning, an idea, comes out: "You alone, not any other girl, are My garland." The implied *vastu* is: "I only care for you, not for Her. Therefore I only want your embrace."

3.15

artha-śakty-udbhavo 'rthas tu vyañjakaḥ svayam-udbhavī
kaveḥ prauḍhokti-niṣpanno vaktus tat-kalpitasya ca (9)

artha—of the meaning; *śakti*—from the power; *udbhavaḥ*—arising; *arthaḥ*—the meaning; *tu*—but; *vyañjakaḥ*—suggestive; *svayam*—by itself; *udbhavī*—arising; *kaveḥ*—of the poet; *prauḍha*—bold; *ukti*—words; *niṣpannaḥ*—effected by; *vaktuḥ*—of the speaker; *kalpitasya*—who is invented by him (the poet); *ca*—and.

The suggestive sense that arises from the power of the meaning (*artha-śakti*) has three varieties: (1) *svataḥ-sambhavī* (naturally possible in day-to-day life), (2) *kavi-prauḍhokti-niṣpanna* (created by the poet's bold words), and (3) *kavi-nibaddha-vaktṛ-prauḍhokti-niṣpanna* (created by the bold words of a speaker invented by the poet).

artha-śakty-udbhavo yo dhvaniḥ, sa tridhā bhavati—svataḥ-sambhavī, kavi-prauḍhokti-niṣpanna-śarīraḥ, tan-nibaddha-vaktṛ-prauḍhokti-niṣpanna-śarīraś ceti. tatra svataḥ-sambhavī na kevalaṁ kavi-bhaṇita-mātra-niṣpannaḥ, vyavahāre 'pi samucitatvena sambhāvyamānaḥ. anyau kavinā tan-nibaddha-vaktrā ca pratibhāna-mātreṇa vyavahārāsiddhāv api nirmitau.

The implied sense that arises from the power of the meaning has three varieties. The first one is called *svataḥ-sambhavī* because the same implied sense could suitably occur in real life, thus it

is not merely invented by the poet. In the two other varieties, the *dhvani* is merely invented by the poet and so it would not suitably occur in day-to-day life. In these two, the suggestive meaning's body (words and their meanings) is created by the poet and by a speaker invented by the poet respectively.

COMMENTARY

In the methodology of *artha-śakti-bhū dhvani,* the literal meaning of the text is classed in one of the above three categories. The literal sense suggests a meaning, and that implied sense suggests another meaning, for a total of twelve categories. All the types of *dhvanis* also apply to second-rate poetry. Sometimes the first suggestive meaning is not implied.

3.16

vastutvālaṅkṛtatvābhyāṁ te dvai-vidhyena ṣaṭ smṛtāḥ (10)

te trayo bhedā vastu-rūpatayālaṅkāra-rūpatayā ca ṣaṭ prakārāḥ syuḥ.

vastutvā-alaṅkṛtatvābhyām—because of being a *vastu* or being an *alaṅkāra; te*—those [three varieties]; *dvai-vidhyena*—on account of being twofold; *ṣaṭ*—six; *smṛtāḥ*—are considered.

Those three varieties become six because the implied sense is either a *vastu* or an *alaṅkāra.*

3.17

vastunā vastv-alaṅkārāv alaṅkāreṇa teṣu cet
vyajyete 'py alaṅkāra-vastunī dvādaśāpi tat (11)

teṣu ṣaḍ-vidheṣu ced yadi vastunā vastu cālaṅkāraś ca vyajyate, alaṅkāreṇa alaṅkāro vastu ca vyajyate, tat—tadā dvādaśāpi bhavantīty arthaḥ.

vastunā—by an idea; *vastu-alaṅkārau*—a *vastu* and an *alaṅkāra; alaṅkāreṇa*—by a literary ornament; *teṣu*—among those [six types of *artha-śakti-bhū dhvanis*]; *cet*—if; *vyajyete*—are implied; *api*—also; *alaṅkāra-vastunī*—an *alaṅkāra* and a *vastu; dvādaśa*—twelve; *api*—even; *tat*—then.

If the *vastu-dhvani* or the *alaṅkāra-dhvani* is suggestive, then the *artha-śakti-bhū dhvani* has twelve varieties, since the *vastu-dhvani* or the *alaṅkāra-dhvani* suggests either a *vastu* or an *alaṅkāra.*

3.18
krameṇodāharaṇāni,

Examples are shown in order. [This is a *svataḥ-sambhavī vastu-dhvani* that suggests another *vastu-dhvani,*]

ga-ula-mahinda-ṇandaṇa suṇṇa-ghare ettha mā pavisa
ujja sahīe sāmī gomī dūraṁ gao goṭṭham
(Śaurasenī Prakrit)

gokula-mahendra-nandana śūnya-gṛhe 'tra mā praviśa
adya sakhyāḥ svāmī gomān dūraṁ gato goṣṭham
(Sanskrit rendering)

gokula—of Gokula; *mahā-indra*—of the king; *nandana*—O son; *śūnya-gṛhe*—empty house; *atra*—in this; *mā*—do not; *praviśa*—enter; *adya*—today; *sakhyāḥ*—of my friend; *svāmī*—the husband; *gomān*—who possesses many cows; *dūram*—far; *gataḥ*—has gone; *goṣṭham*—to the pasturing grounds.

Prince of Gokula, don't enter this house. Today my friend's husband, who has many cows, has gone far away to the pasturing grounds.

atra svāmī, na tu priyaḥ. gomī bahvīnāṁ gavāṁ patiḥ, tena śīghraṁ nāyāsyati. dūram, na tu nedīyaḥ, ataś ciraṁ vyāpyāsyā gṛhaṁ śūnyaṁ bhāvi. tenātra niḥśaṅkam eva praviśya vilasyatām iti vastu.

The word *svāmī* (husband, lit. master) signifies that he is not loved. *Gomān* means he has many cows: Thus he will not return quickly. *Dūram* (far away) signifies that he is not around. Therefore this *sakhī's* home will be empty for a long time (this

is the first *vastu*). Because of that, the lover can fearlessly go to that house and take pleasure (this is the second *vastu*).

COMMENTARY

Artha-śakti occurs here because most of the suggestive words could be replaced with synonyms without affecting the implied sense.

The speaker is indirectly inciting Kṛṣṇa to go to her friend's house, by means of *viparīta-lakṣaṇā* (opposite meaning), and so the first sentence is classed in *lakṣaṇā-mūla atyanta-tiraskṛta-vācya dhvani* (implied sense based on Indication where the literal sense "Don't enter" is completely obliterated). The second sentence of the verse illustrates the topic at hand.

3.19

[A *svataḥ-sambhavī vastu-dhvani* occasions an *alaṅkāra-dhvani,*]

śrūyate parimale mala-śabdo
mekhalādiṣu khalādy-abhiyogaḥ
candanādi-rasa eva hi paṅko
nīvi-keśa-rasanādiṣu bandhaḥ

śrūyate—is heard; *parimale*—[in the word] *parimala* (fragrance, or erotic bliss); *mala-śabdaḥ*—the word *mala* (dirt, impurity); *mekhala*—in the word *mekhala* (belt); *ādiṣu*—and so on; *khala*—of the word *khala* (wicked man); *ādi*—etc.; *abhiyogaḥ*—the usage; *candana*—[such as] sandalwood paste; *ādi*—etc.; *rase*—in reference to ointments; *eva*—only; *hi*—but; *paṅkaḥ*—[the word] *paṅka* (mud); *nīvi*—petticoat; *keśa*—hair; *rasanā*—rope; *ādiṣu*—in […] and so on; *bandhaḥ*—[the word] *bandha* (bondage).

In Vraja, the word *mala* is only heard in the word *parimala,* and the usage of the term *khala* is only heard in connection with the word *mekhala.* Similarly, the word *paṅka* is only used in reference to ointments such as sandalwood paste, and the word *bandha* is only heard in reference to items such as a petticoat, a girdle, hair, and so on.

atra kaver aprayāsa-racana-balād vraja-loke malādy-abhāvo vastu-bhūto 'rthaḥ svataḥ-sambhavī, tena svabhāvokty-alaṅkāra iti dvedhā.

Here the meaning, the idea "There is no impurity (*mala*) and so on in Vraja", is *svataḥ sambhavī* insofar as the poet didn't have to make much of an effort to compose. The *svabhāvokti* ornament (the nature) is implied by that idea. Thus two kinds of *svataḥ-sambhavī* have been shown so far.

COMMENTARY

Kuṅkuma-paṅka and *candana-paṅka* are types of ointments. A *nīvi-bandha* is a petticoat but it also refers to the ends of that cloth tied into a knot in front of the body. A *keśa-bandha* is a hair-band, and a *rasanā-bandha* (*raśanā-bandha*) is a knot made with the ends of a girdle.

3.20

[The first half of this verse illustrates a *svataḥ-sambhavī alaṅkāra-dhvani* that suggests a *vastu,* and the second half illustrates a *svataḥ-sambhavī alaṅkāra-dhvani* that suggests another *alaṅkāra,*]

gañjanān na hi bibheṣi gurūṇāṁ
khañjanākṣi yamunām adhunāgāḥ
añjanābha iha kuñjara ekaḥ
kañja-nāla-dala-bhañjana-kārī

gañjanāt—the chastisement; *na*—not; *hi*—certainly; *bibheṣi*—you fear; *gurūṇām*—of the superiors; *khañjana-akṣi*—O you whose eyes move back and forth like the tail of a wagtail bird; *yamunām*—to the Yamunā; *adhunā*—right now; *agāḥ*—you have gone; *añjana*—[is like the color of] eyeliner; *ābhaḥ*—whose bodily complexion; *iha*—in this place; *kuñjaraḥ*—elephant; *ekaḥ*—one; *kañja-nāla*—of lotuses; *dala*—petals; *bhañjana-kārī*—whose habit is to damage.

Wagtail-eyed girl, you don't fear your elders' chastisement. Now you have come to the Yamunā. In this place is an elephant

which has the color of eyeliner and whose habit is to damage lotus petals.

atra sakhīṁ prati sakhī vadati. kañjanākṣīti sambodhana-maryādayā sakhī-rūpo vaktā. adhuneti akāle ’pi yad agās tena snātuṁ nāgāḥ, kṛṣṇa-saṅgāyaivāgā iti kāvya-liṅgālaṅkāras tena tvaṁ gurūṇāṁ gañjanān na bibheṣīti guru-gañjane tava bhayaṁ nāsti, yathā kṛṣṇāṅga-saṅga-virahe iti vastu dhvanyate. evaṁ kuñjara iti kṛṣṇa-nāmāpahnavenāpahnuty-alaṅkāreṇa kṛṣṇa-kuñjarayoḥ sādṛśya-vyañjanād upamālaṅkāraś ceti, svataḥ-sambhavinaḥ śloka-trayeṇa cātur-vidhyam.

One *sakhī* speaks to another. We can infer that the speaker is a female friend because the word *kañjanākṣi* is a customary vocative. The word *adhunā* (now) suggests this: “That you have gone at an unusual time means you didn’t go for bathing; you went to meet Kṛṣṇa.” The *kāvya-liṅga* ornament (explanatory reason) thus takes place. Next, “You don’t fear your elders’ chastisement,” which means “In separation from the touch of Kṛṣṇa’s body, you have no fear of their rebuke.” That is the *vastu* suggested by the *kāvya-liṅga.*[102]

The *apahnuti* ornament (concealment) occurs since Kṛṣṇa’s name is concealed: Only the word *kuñjara* (elephant) is used. A simile is implied by that on account of the suggestion of similarity between Kṛṣṇa and an elephant. Thus the four kinds of *svataḥ-sambhavī* have been explained with these three verses.

COMMENTARY

Other poetical theorists would say that the concealment is not *apahnuti* but the first variety of the *atiśayokti* ornament (introsusception) (8.114). Moreover, the simile inherently involved

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102 Another interpretation is: The reason for not fearing her elders’ chastisement and for going at an unusual time is that in love Kṛṣṇa is like an elephant. That is an implied *kāvya-liṅga* (explanatory reason). And perhaps the *kāvya-liṅga* suggests the idea that she is delicate like a *padminī.*

in another ornament, such as an *atiśayokti,* is a second-rate implied sense.[103]

Further, the compound *kañja-nāla-dala-bhañjana-kārī* means: "It has the habit of damaging petals on the stalks of lotuses." In this way Kṛṣṇa is compared to an elephant since He damages the lotus-petal-like lips of the *gopīs* when He kisses them. That the girls end up with bruised lips is a reason the girls fear the elders.

3.21

kavi-prauḍhokteś catur-vidhyaṁ yathā,

The following verses are examples of the four kinds of the *artha-śakti-bhū dhvani* which is *kavi-prauḍhokti* (created by the poet's bold words).

[In the first half of the verse, a *kavi-prauḍhokti vastu-dhvani* suggests another *vastu,* and in the second half a *kavi-prauḍhokti alaṅkāra-dhvani* suggests another *alaṅkāra.*]

spandate yadi padādi tadāsāṁ
syandate madhurimāmṛta-dhārā
saṅgataḥ pavana-jād vratatīnām
aṅgato madhu-kaṇā iva bhūmau

spandate—moves; *yadi*—if; *pada-ādi*—a limb such as a foot; *tadā*—then; *āsām*—of these [*gopīs*]; *syandate*—rains down; *madhurimā*—of sweetness; *amṛta-dhārā*—a nectarean shower; *saṅgataḥ*—because of the contact; *pavana-jāt*—which manifests because of the wind; *vratatīnām*—of the vines; *aṅgataḥ*—from a part; *madhu-kaṇāḥ*—drops of nectar; *iva*—just as; *bhūmau*—on the ground.

103 *tathā ca dīpakādāv alaṅkāre upamāyā gamyamānatve 'pi tat-paratvena cārutvasyāvyavasthānān na dhvani-vyapadeśaḥ* (*Dhvany-āloka* 2.27); *kiṁ ca, yo dīpaka-tulyayogitādiṣu upamādy-alaṅkāro vyaṅgyaḥ, sa guṇībhūta-vyaṅgya eva, kāvyasya dīpakādi-mukhenaiva camatkāra-vidhāyitvāt* (*Sāhitya-darpaṇa* 4.14).

If the *gopīs* move their feet, a gush of ambrosia in the form of sweetness rains like drops of nectar from creepers fall on the ground because of the contact occasioned by the wind.

atra kavi-prauḍhoktir eva, na pūrva-vat svataḥ-sambhavī sa cārthaḥ. yāsāṁ padādi-spandana-mātreṇāpy evaṁ mādhurya-rasa-pratipattir ity aho āsāṁ lokottarateti vastu-bhūto 'rthaḥ. sa ca tāsāṁ rāsādi-nṛtya-vidhau vā kīdṛśa iti vastu vyanaktīti vastunā vastu. uttarārdhe vratatīnāṁ pavana-jāt saṅgāt madhu-kaṇā iveti tāsām api vratatibhir upamety upamālaṅkāreṇa svabhāvokty-alaṅkāro dhvanita iti dvedhā.

The verse only involves the bold words of the poet: The meaning is not *svataḥ-sambhavī* as before.[104]

Since by the mere movements of their feet the *gopīs* create such *mādhurya-rasa,* the meaning, an idea, is that these *gopīs* are out of this world. "So how much impressive must that sweetness be while they dance in Rāsa-līlā!" In this way a *vastu* gives rise to another *vastu.*

A simile takes place in the second half of the verse: "like drops of nectar from creepers fall on the ground because of the contact occasioned by the wind." Thus the *gopīs* are compared to creepers. And this simile occasions the *svabhāvokti* ornament (the nature). Thus two kinds of *kavi-prauḍhokti* have been shown so far.

3.22

[Here a *kavi-prauḍhokti vastu-dhvani* suggests an *alaṅkāra,*]

gokule kulaja-bāla-vadhūnāṁ
śyāma-dhāmani manoratha-bhājām
nojjagāma na jagāma virāmaṁ
sauhṛdaṁ hṛdaya eva jughūrṇe

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104 Viśvanātha Cakravartī: Sweetness is not a substance; it cannot fall down in showers. Therefore, since this statement wouldn't make sense in day-to-day life, it is not *svataḥ-sambhavī* (possible in day-to-day life): It is the *kavi's* concoction.

gokule—in Gokula; *kula-ja*—born in respectable families; *bāla*—young; *vadhūnām*—of the girls; *śyāma*—is dark blue; *dhāmani*—toward Him whose bodily complexion; *manoratha*—ardent desires; *bhājām*—of those who possess; *na ujjagāma*—didn't arise; *na jagāma*—didn't attain; *virāmam*—cessation; *sauhṛdam*—love; *hṛdaye*—in the heart; *eva*—only; *jughūrṇe*—bounced around.

In Gokula, the love of the well-mannered girls for that bluish fellow did not surge, nor did it cease. Rather, it kept bouncing in their hearts.

atra kavi-prauḍhoktiḥ. nojjagāmeti lajjādhikyaṁ vastu, na jagāma virāmam iti hṛdaya-kṣobhātiśayo ghūrṇatvenotprekṣita iti utprekṣālaṅkāraś ca.

This is *kavi-prauḍhokti* (because love does not literally bounce). The words "Love did not surge" suggest the idea that the *gopīs* had an increase of bashfulness.

Moreover, that their love did not cease implies an extreme agitation of the heart (this is a *vastu-dhvani*), an agitation imagined to be moving around wildly. This is an implied *utprekṣā* ornament (fanciful assumption).

3.23

[A *kavi-prauḍhokti alaṅkāra-dhvani* occasions a *vastu,*]

stumaḥ kiṁ tvām ambhodhara-subhaga śambhor adhi-śiraḥ
padāmbhojasyāmbho yad akṛta padaṁ bhos tava tataḥ
umāyai dattvārdhaṁ vapur aparam ardhaṁ ca bhavate
guṇebhyo nirmuktaḥ sa param abhavad brahma parama

stumaḥ—we praise; *kim*—whether[105]; *tvām*—You; *ambhaḥ-dhara*—like a cloud ("water bearer"); *subhaga*—O You who are

105 Here *kim* is used in the sense of *vitarka* (conjecture): *kim kutsāyāṁ vitarke ca niṣedha-praśnayor api,* "*Kim* is used in the sense of contempt, conjecture, negation, and asking a question" (*Medinī-koṣa*).

beautiful; *śambhuḥ*—of Śambhu; *adhi-śiraḥ*—on the head; *pada ambhojasya*—of His lotus feet; *ambhaḥ*—the water (Gaṅgā); *yat*—because; *akṛta*—was made (aorist tense); *padam*—an abode; *bhoḥ*—(vocative term); *tava*—Your; *tataḥ*—therefore; *umāyai*—unto Umā; *dattvā*—having given; *ardham*—half; *vapuḥ*—his body; *aparam*—the other; *ardham*—half; *ca*—and; *bhavate*—unto You; *guṇebhyaḥ*—from the three modes of material nature; *nirmuktaḥ*—freed; *saḥ*—he (Śiva); *param*—supreme; *abhavat*—became; *brahma*—Brahman; *parama*—O supreme person.

Kṛṣṇa, You are splendid like a raincloud. The Ganges, the water that washed Your lotus feet, made her abode on Śambhu's head. And he became thoroughly freed from the modes of material nature and merged in Brahman by offering one half of his body to Umā[106] and the other half to You.[107] Therefore, O Supreme Lord, shall we not praise You?

atra kavi-prauḍhoktiḥ. tatra śambhor adhi-śiro yad yasmāt tava padāmbhaḥ padam akṛta, tena tvam anya eva ko 'pi sarvopari-vartamānaḥ stava-viṣayo nety atiśayokty-alaṅkāraḥ. tena umāyai dattvārdhaṁ vapur aparam ardhaṁ ca bhavata ity-ādinā sa vapur-viraheṇa paraṁ brahmābhavat, tvaṁ tu vapuṣaiva paraṁ brahma iti vastu, iti kavi-prauḍhoktiś catur-vidhā.

This is *kavi-prauḍhokti* (since those pastimes are not ordinary). The words "Your foot water made its abode on Śiva's head" suggest the *atiśayokti* ornament (statement of superexcellence): "Therefore only You are a worthy object of praise. No one else exists above all." Consequently, an implied idea is: "Śiva attained Brahman by separating himself from his body—in reference to "by offering one half of his body to Umā and the other half to You"—, but You are Brahman in living form."

Thus the four kinds of *kavi-prauḍhokti* have been shown.

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106 This half-woman, half-man form of Lord Śiva is known as Ardha-nārīśvara.
107 This half-Viṣṇu, half-Śiva form is called Hari-Hara.

3.24

kavi-nibaddha-vaktṛ-prauḍhoktir yathā,

Now the *artha-śakti-bhū dhvani* which is *kavi-nibaddha-vaktṛ-prauḍhokti* (created by the uncommon words of a speaker invented by the poet) will be illustrated. [Here a *vastu-dhvani* occasions an *alaṅkāra-dhvani:*]

paripuṭṭe pariputṭaṁ jhīṇe jhīṇaṁ samammi samaṁ
māhava tīe aṅgaṁ tujjha siṇeheṇa ghaḍiaṁ va
(Śaurasenī Prakrit)

paripuṣṭe paripuṣṭaṁ kṣīṇe kṣīṇaṁ same samam
mādhava tasyā aṅgaṁ tava snehena ghaṭitam eva
(Sanskrit rendering)

paripuṣṭe—when [Your love for her] increases; *paripuṣṭam*—[her body is] expanded; *kṣīṇe*—when [Your love for her] decreases; *kṣīṇam*—[her body is] emaciated; *same*—when [Your love for her] is normal; *samam*—[her body is] normal; *mādhava*—O Mādhava; *tasyāḥ*—her; *aṅgam*—body; *tava snehena*—according to Your love; *ghaṭitam*—is fashioned; *eva*—certainly.

Mādhava, that girl's body changes shape in accordance with Your love for her. When Your love increases, her body becomes plump; when Your love decreases, her body becomes thin; and when Your love is as usual, her body stays normal.

atra sā āyuṣā jīvatīti na, api tu tava snehenaiveti vastu. "tujja siṇeheṇa ghaḍiaṁ va" iti tasyā aṅgaṁ tvat-snehopādānam iti aṅgāntarād vyatiriktaṁ tad-aṅgam iti vyatirekālaṅkāraḥ, iti vastunālaṅkāraḥ.

In this verse, the *vastu* is: "This girl is living by Your love, not by the measure of her lifespan." The words "Her body changes shape in accordance with Your love for her" suggest that since Kṛṣṇa's love is the fundamental ingredient of her body, her body is very different than others'. This is the *vyatireka* ornament (contrast). In this way a *vastu* suggests an *alaṅkāra.*

3.25

śruti-yugam abhidhatte śrīla-vṛndāvane 'sī-
ty anu diśam iti netra-dvandvam ātmā hṛdīti
kva nu bhavasi mahātman brūhi kaṣṭāsavo 'mī
tvad-anusaraṇa-pānthāḥ kaṇṭha eva bhramanti

śruti—of ears; *yugam*—the pair; *abhidhatte*—says; *śrīla-vṛndāvane*—in Śrī Vṛndāvana; *asi*—You are; *iti*—thus; *anu diśam*—in every direction; *iti*—thus; *netra-dvandvam*—the pair of eyes; *ātmā*—intelligence[108]; *hṛdi*—is in the heart; *iti*—thus; *kva*—where; *nu*—actually; *bhavasi*—are You; *mahātman*—O great soul; *brūhi*—please tell; *kaṣṭa*—paining; *asavaḥ*—life airs; *amī*—these; *tvat*—You; *anusaraṇa*—follows; *pānthāḥ*—[the life airs] whose path; *kaṇṭhe*—in the throat; *eva*—only; *bhramanti*—wander.

My ears say You're in Vṛndāvana, my eyes say You're everywhere, and my intelligence says You're in the heart. Tell me, O magnanimous one, where actually are You? My irritating life airs, which follow You, are bewildered and keep wallowing in my throat.

atra kavi-nibaddhānurāginī bālā vaktrī. asyāḥ prauḍhoktau śabda-pratyakṣānubhava-rūpaṁ pramāṇa-trayaṁ paraspara-vyāhatam api sarvam eva pramā-karaṇam, na tu kutrāpi aprāmāṇyam iti vastu, tena ca tvaṁ vyāpako 'sīti vastu, tena ekasya sarvānugatatvād virodhe virodhālaṅkāro vyatireko vā.

kva nu bhavasīti praśnena sandehālaṅkāraḥ, tena mahātmann iti kadācid yadi na brūṣe, tadā kapaṭī tvam iti hetv-alaṅkāraḥ. tena kaṣṭāsavo 'mī tvad-anusaraṇa-pānthāḥ kaṇṭha eva bhramantīti mad-asavaḥ saṁsthānaṁ tyaktavanta eva nirṇayam avijñāya kaṇṭha eva ghūrṇante, ato nirṇīya kathayatām iti vastu. idaṁ padyam asmad-guroḥ. iti kavi-nibaddha-vaktṛ-prauḍhoktiś caturdhā.

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108 The definition is: *ātmā deha-mano-brahma-svabhāva-dhṛti-buddhiṣu prayatne ca,* "The word *ātmā* means body; mind; Brahman; one's nature; firmness; intelligence; and effort" (*Viśva-kośa*).

In this verse, the speaker is a passionate girl imagined by the poet.[109] In this girl's uncommon speech (*prauḍhokti*), the three *pramāṇas* (*śabda, pratyakṣa* and *anumāna*), although conflicting with one other, remain means of obtaining correct knowledge. The suggested idea is that nothing is impossible in Kṛṣṇa. The idea implied by that is: Kṛṣṇa is all pervading.

The *virodha* ornament (contradiction) is implied by that idea, since there is a contradiction in stating that one person is everywhere at the same time. Or [if we consider that Kṛṣṇa's pastimes are transcendental,] there is only the *vyatireka* ornament (contrast) (Kṛṣṇa is incomparable).

The *sandeha* ornament (doubt) occurs due to the question "Where actually are You?" The reason He is not present is referred to in *mahātman* (O great soul). That is an implied *hetu* ornament (explanatory reason).[110] The sense of *mahātman* is: "[If you tell me, then you're a magnaminous person, but] if somehow you don't tell me, then you're not a magnanimous person, you're just a cheater."

Because of the *sandeha,* the statement "My paining life airs, which follow You, are wallowing in my throat" suggests the idea: "Giving up their proper places, my life airs are not sure where You are. Therefore tell me."

This verse was written by my guru (Śrīnātha Paṇḍita). Thus the four kinds of *kavi-nibaddha-vaktṛ-prauḍhokti* have been exemplified.

3.26

śabdārtha-bhūr eka eva (12a)

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109 Viśvanātha Cakravartī: The verse is classed as *prauḍhokti* because, by worldly estimation, it is impossible for one person to be everywhere simultaneously.

110 Kavi Karṇapūra uses the terms *hetu alaṅkāra* and *kāvya-liṅga alaṅkāra* interchangeably, but the *hetu alaṅkāra* of Viśvanātha Kavirāja (Commentary 2.24), acknowledged by Baladeva Vidyābhūṣaṇa (*Sāhitya-kaumudī* 11.21), is a distinct ornament.

There is only one variety of *ubhaya-śakti-bhū dhvani* (implied sense arisen by both the power of a word and the power of a meaning).

śabdārthobhaya-śakty-uttho dhvanir eka eva. keṣāñcin mate 'trāpi vastv-alaṅkāra-sad-bhāvād aneka-vidhatvaṁ syāt, tan-nirāsāya eva-kāraḥ. kintu tan mataṁ na saṅgacchata iti na, tena likhiṣyamāṇa-bhedād adhikyam api bhedānām.

There is only one type of *dhvani* in this category. But some scholars think that *ubhaya-śakti-bhū dhvani* can be manifold in consideration of *vastu* and *alaṅkāra.* In this *sūtra,* the word *eva* (only) is used to reject their opinion. However, it's not that their opinion doesn't make sense. For this reason, there are more varieties than the one illustrated below.

3.27
yathā,

aśeṣa-santāpa-haro janur-bhṛtāṁ
sadābalā-kāmada-medura-dyutiḥ
tviṣāṁ cayair mādhava jīvana-prado
bhavān bhuvaṁ śyāmayate ghano nabhaḥ

aśeṣa—all; *santāpa*—suffering; *haraḥ*—takes away; *janur-bhṛtām*—of those who have bodies; *sadā*—always; *abalā-kāma-da*—who gives lusty desires to ladies (or *balākā-mada*—which maddens the cranes); *medura*—is glossy; *dyutiḥ*—whose effulgence; *tviṣām*—of effulgence; *cayaiḥ*—with masses; *mādhava*—O Mādhava; *jīvana-pradaḥ*—giver of life (or giver of water); *bhavān*—You; *bhuvam*—the ground; *śyāmayate*—makes dark); *ghanaḥ*—a cloud; *nabhaḥ*—the sky.

Mādhava, You dispel everyone's suffering, and clouds do so too. Your effulgence is glossy and You always make women lusty, whereas clouds have a glossy luster that makes cranes constantly excited. You give life to all living beings, and the clouds send forth rain. With much effulgence You make the ground dark blue, while the clouds make the sky dark with their masses of effulgence.

para-mate 'trāpi vastv-alaṅkāra-sadbhāvaḥ.

In the opinion of others, an *ubhaya-śakti-bhū dhvani* can be a *vastu.*

COMMENTARY

The verse features the *artha-śleṣa* ornament (pun) (8.88). Here it is combined with *śabda-śleṣa* (literal double meaning), as in verse 7.74. The way the verse works as an *artha-śleṣa* is: "O Mādhava, You, as well as a cloud, dispel everyone's suffering. You, as well as a cloud, are *sadābalā-kāma-da-medura-dyuti.* You, as well as a cloud, are *jīvana-prada.* Due to a mass of splendor, You darken the ground, and a cloud the sky." *Artha-śleṣa* is based on *artha-śakti,* and *śabda-śleṣa* on *śabda-śakti.*

Viśvanātha Cakravartī expounds: What is suggested in this verse is the ornament of meaning called *upamā* (simile), a comparison between a cloud and Kṛṣṇa, and there is no further suggestion. This suggestion arises because of the words' power, since the suggesting is done through words that cannot be changed, such as *balākā* and *jīvana.* The suggestion also arises by the power of meanings because the suggesting is done by meanings that are produced from modifiers which can be changed, such as *aśeṣa-santāpa-hara* and *tanu-bhṛtām.* In the elaboration, Kavi Karṇapūra refers to some poets who, with difficulty, posit the existence of *vastus* and *alaṅkāras* in this category also.

3.28

yathā vā,

Another example of
ubhaya-śakti-bhū dhvani:

madhv-anta-kṛt sumanasām
āmodair ghrāṇa-tarpaṇaḥ
rādhādy-apara-paryāyo
mādhavaḥ kasya na priyaḥ

madhu—of the demon Madhu (or of the month of Caitra); *anta*—the end; *kṛt*—it makes; *sumanasām*—of the sweet-hearted [girls] (or of the flowers); *āmodaiḥ*—with the aromas; *ghrāṇa*—of the nose; *tarpaṇaḥ*—causes satisfaction; *rādha-ādi-apara-paryāyaḥ*—whose synonyms are Rādha[111] and so on (or *rādhā-ādya-para-paryāyaḥ*—the following of Rādhā done by whom is the first and the best); *mādhavaḥ*—Mādhava (or Vaiśākha); *kasya*—to whom; *na priyaḥ*—not dear.

[First interpretation:]
Who doesn't like the month of Vaiśākha? It brings the month of Caitra to an end. In Vaiśākha, floral aromas satisfy the nose. This month is also known by other names such as Rādha.

[Second interpretation:]
Who doesn't like Mādhava? He killed Madhu. With His bodily fragrance, He satisfies the noses of beautiful girls. He is Rādhā's first and foremost follower.

COMMENTARY

Here also there is only one suggestion: Because of *śleṣa* (literal double meaning), which arises from *śabda-śakti,* there is an implied simile (*upamā alaṅkāra-dhvani*) between Kṛṣṇa and the month of Vaiśākha. This suggestion arises by the power of words that cannot be changed without altering the implied sense: *madhu, sumanas, rādhādy-apara-paryāya,* and *mādhava.* The suggestion also arises by the power of meanings (*artha-śakti*), since the simile is implied by means of words that can be changed, such as *anta-kṛt, āmoda,* and *ghrāṇa.*

3.29

vākye 'ṣṭādaśadhā tv ime (12b)

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111 Months are named after the *nakṣatra* in which the full moon occurs. Thus the month of Vaiśākha (April-May) takes place when the full moon occurs during the constellation *viśākhā* (*Hari-nāmāmṛta-vyākaraṇa* 1131-1132). The *viśākhā* constellation is also called *rādha: vaiśākhe mādhavo rādhaḥ,* "Mādhava, Rādha, and Vaiśākha are synonymous" (*Amara-koṣa* 1.4.16).

The aforesaid eighteen varieties of *dhvanis* occur in a sentence.

ime 'ṣṭādaśadhā dhvanayo vākye bhavantīty arthaḥ. aṣṭādaśadhāsya tu avivakṣita-vācyasya dvau bhedau arthāntara-saṅkramitam atyanta-tiraskṛtaṁ ceti. vivakṣita-vācyasya ṣoḍaśa—asaṁlakṣya-krama-vyaṅgya ekaḥ, saṁlakṣya-krama-vyaṅgyaṁ ca pañcadaśa. tatra śabda-śakty-udbhavo dvau, artha-śakty-udbhavā dvādaśa, ubhaya-śakty-udbhava ekaḥ.

The eighteen varieties of *dhvanis* are: The two kinds of *avivakṣita-vācya* (*lakṣaṇā-mūla*), namely *arthāntara-saṅkramita* and *atyanta-tiraskṛta,* and the sixteen kinds of *vivakṣita-vācya* (*abhidhā-mūla*).

The sixteen kinds of *vivakṣita-vācya* are: one *asaṁlakṣya-krama-vyaṅgya* (*rasādi-dhvani*) and fifteen *saṁlakṣya-krama-vyaṅgyas.* Those fifteen are the two types of *śabda-śakti-bhū dhvanis,* the twelve kinds of *artha-śakti-bhū dhvanis,* and the one variety of *ubhaya-śakti-bhū-dhvani.*

3.30

vākya eva dvi-śakty-utthaḥ (13a)

A suggestion arisen from *ubhaya-śakti* can only occur in a sentence.

śabdārthobhaya-śakty-udbhavo dhvanir vākya eva. "idha vṛndāaṇa-majjhe" ity-ādi tad-udāharaṇam.

The implied sense that arises from both the power of words and the power of meanings occurs only in a sentence. For example:

In this forest of Vṛndāvana, the pleasure groves along the Yamunā, where the peacocks and deer sleep without any fear and the flowers are enjoyed only by the bees, is especially charming. (2.38)[112]

112 The verse illustrates an *artha-śakti-bhū vastu-dhvani* that occasions another *vastu-dhvani* (2.38 *vṛtti*); the word *vṛndāraṇya* could be used instead of *vṛndāvana,* and *kālindī* instead of *yamunā.*

3.31
pade saptadaśāpare (13b)

The seventeen other kinds can also occur in a word.

ubhaya-śakty-utthaṁ vināpare saptadaśa-pade ’pīty arthaḥ. tathā ca, “pada-dyotyena su-kaver dhvaninā bhāti bhāratī, ekenaiva prasūnena navevodyāna-ketakī” iti.

This means *ubhaya-śakti-bhū dhvani* is excluded.

It is said: “Just as a good poet’s composition with a first-rate implied sense hinted at with one word is resplendent, so a young *ketakī* tree in a garden is beautiful simply with one flower.”

3.32
tatra diṅ-mātram udāhriyate,

Now the concept is shown in a general way:

pārṣadāḥ pārṣadā yasya
lakṣmīr lakṣmīḥ kṛpā kṛpā
avatāro ’vatāraś ca
sa devaḥ kair na sevyate

pārṣadāḥ—associates; *pārṣadāḥ*—always by His side; *yasya*—whose; *lakṣmīḥ*—opulence; *lakṣmīḥ*—always present; *kṛpā*—mercy; *kṛpā*—unconditional; *avatāraḥ*—descent; *avatāraḥ*—devoid of birth and death; *ca*—and; *saḥ*—that; *devaḥ*—Lord; *kaiḥ*—by who; *na sevyate*—is not served.

The Lord’s entourage is an entourage, His opulence is opulence, His mercy is mercy, and His Avatāra is an Avatāra. Who will not serve Him?

atra dvitīya-pārṣadādi-śabdā nirantara-pārśva-sthatva-nirapāyitva-nirupādhitva-janma-maraṇa-bhāva-rahitatveṣv arthāntareṣu saṅkramitāḥ.

The verse illustrates *arthāntara-saṅkramita-vācya:* The literal meaning of each second word turns into a different sense. The second word *pārṣada* (entourage) has the figurative sense of "always being nearby." The second word *lakṣmī* (opulence) transforms into the figurative meaning of "never decreasing". The second word *kṛpā* (mercy) transforms into the figurative sense of "causeless." The second word *avatāra* (Descent) has the sense of "devoid of birth, death, and material existence."

COMMENTARY

In plain words: "The Lord's associates are always by His side, His opulence is always present, His mercy is unconditional, and His Descent does not involve birth and death. Who will not serve Him?"

Viśvanātha Cakravartī explains: What is suggested by the figurative meaning of *pārṣada* (namely "always at the side") is that the Lord's associates are the best of all kinds of associates. Similarly, in every instance the figurative meaning leads to the implied sense of "better than anything of its kind."

3.33

[This illustrates *pada-gata lakṣaṇā-mūla atyanta-tiraskṛta-vācya dhvani:*]

tavānukampā tu tavaiva śobhate
mamāpi daurjanyam aho mamāpi hi
ratir na dīrghā mama dīrgham eva te
prema priyāhaṁ tava kṛṣṇa kiṁ bruve

tava—Your; *anukampā*—mercy; *tu*—but; *tava*—to You; *eva*—only; *śobhate*—appears; *mama*—my; *api*—even; *daurjanyam*—badness ("the quality of being a bad person"); *aho*—how amazing; *mama*—to me; *api*—also; *hi*—only; *ratiḥ*—love; *na*—is not; *dīrghā*—deep; *mama*—my; *dīrgham*—deep; *eva*—only; *te*—Your; *prema*—love; *priyā*—dear beloved; *aham*—I am; *tava*—Your; *kṛṣṇa*—O Kṛṣṇa; *kim*—what?; *bruve*—[can] I say.

Your mercy is unique to You. And how amazing! My badness is unique to me. My love is shallow, whereas Your love is deep. I am Your beloved. Kṛṣṇa, what can I say?

atrānukampānanukampā, daurjanyam adaurjanyam, na dīrghā dīrghā, dīrgham adīrgham, priyāpriyeti atyanta-tiraskṛtam ity ubhaya-pada-gamyam. "phalam api phalam ākandānām" ity-ādau, "saubhāgyam etad adhikam" ity-ādau cobhayor vākya eva viśrāntir iti bhedaḥ.

Here the words *anukampā, daurjanyam, na dīrghā, dīrgham,* and *priyā* mean exactly the opposite of the literal meaning. Thus it is understood that the literal meanings are completely obliterated. In the verses that begin *phalam api phalam* (3.5) and *saubhāgyam etad adhikam* (3.7), the overall meaning culminates in the sentence (the last *dhvani* has more depth because of the previous *dhvanis*). That is the difference.

COMMENTARY

Viśvanātha Cakravartī: By *viparīta-lakṣaṇā,* the word *anukampā* (mercy) means "lack of mercy", and so it is suggested that, since lack of mercy is unique to Kṛṣṇa, He is a bad person on account of his hard-heartedness. Similarly, by *viparīta-lakṣaṇā, daurjanyam* (being a bad person) means "being a good person" and so it is suggested that, since goodness is unique to her, she is better. Similarly, by *viparīta-lakṣaṇā* her love is deep, His love is shallow, and she is not dear to Him, which suggests that He shouldn't approach her.

3.34

[This illustrates *pada-gata abhidhā-mūla vastu-dhvani:*]

taṁ va-aṇaṁ so paphaṁso taṁ rūaṁ taṁ sarīra-sorabbhaṁ
te ahara-mahurimāṇo dāṇiṁ hālāhalaṁ jāaṁ
(Śaurasenī Prakrit)

tad vacanaṁ sa sparśas tad rūpaṁ tac charīra-saurabhyam
te 'dhara-madhurimāṇa idānīṁ hālāhalaṁ jātam
(Sanskrit rendering)

tat—those; *vacanam*—words; *saḥ*—that; *sparśaḥ*—touch; *tat*—that; *rūpam*—form; *tat*—that; *śarīra-saurabhyam*—fragrance of the body; *te*—those; *adhara*—of the lips; *madhurimāṇaḥ*—sweetnesses; *idānīm*—now; *hālāhalam*—poison; *jātam*—have become.

Those words, that touch, that form, that bodily fragrance, and that sweetness of His lips have now become poison.

atra tad-ādi-padāny anubhava-gocarān arthān prakāśya pūrvam amṛta-vad āsīt sarvam iti vastu prakāśayantīti pada-gato dhvaniḥ.

Here the pronouns "those" and "that", which refer to things in the scope of a previous experience, convey this idea (*vastu*): "Previously all these things were like nectar." This is a *pada-gata dhvani* (implied sense derived from one type of word).

COMMENTARY

On this topic, Mammaṭa says his example illustrates the suggestiveness of one word, and in his elaboration he specifies that the implied sense arises by the suggestiveness of many pronouns.[113] Thus here *pada-gata* means "derived from one type of word."

The *vastu-dhvani* in the verse is the form of a *smṛti vyabhicāri-bhāva* (remembrance). Commenting on Mammaṭa's example, similar to the above, Nāgeśa Bhaṭṭa says the *vyabhicāri-bhāva* called *smṛti* enhances the *vipralambha*.[114] Thus Kavi Karṇapūra's verse illustrates a *pada-gata abhidhā-mūla rasa-dhvani* (*vipralambha-śṛṅgāra*). In that regard, *vyādhi* (specific mental agony), is one of the stages of *vipralambha* (5.35; 5.66).

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113 *tatra pada-prakāśyatve krameṇodāharaṇāni* (*Kāvya-prakāśa* 4.42); *atra tad-ādi-padair anubhavaika-gocarā arthāḥ prakāśyante* (*Kāvya-prakāśa* verse 75 *vṛtti*).

114 *vipralambhārthe vākya iti—vipralambha-vyañjaka-vākya ity arthaḥ. tat-padānām ity upalakṣaṇam, asāv ity adhunety asyāpi. prādhānyam iti, lāvaṇyāder anubhavaika-gocaratvādinā smaraṇasya vipralambha-poṣakatvād iti bhāvaḥ* (*Uddyota*).

3.35
śabda-śakty-udbhavo yathā,

This illustrates an implied meaning arisen by *śabda-śakti:*

mugdhe padmini kula-je
mā kārṣīr atra viśvāsam
anavasthito 'ti-madataḥ
so 'yaṁ sākṣād aneka-paḥ kṛṣṇaḥ

mugdhe—O innocent girl; *padmini*—O *padminī* heroine; *kula-je*—O you who were born in a respectable family; *mā akārṣīḥ*—don't do (don't put); *atra*—in this [Kṛṣṇa]; *viśvāsam*—faith; *anavasthitaḥ*—very unsettled (loose in His conduct); *ati-madataḥ*—because of much rut fluid (which emanates from the temples of an elephant in rut) (or because of great pride); *saḥ ayam*—that notorious; *sākṣāt*—directly; *aneka-paḥ*—elephant; *kṛṣṇaḥ*—Kṛṣṇa.

Innocent *padminī* born in a respectable family, don't trust that notorious Kṛṣṇa, an elephant unsettled because of much *mada*.

atrāneka-pa-śabda ekārtho 'pi kavi-nibaddha-vaktṛ-prauḍhokti-vaśād anekārthatāṁ gataḥ san mugdhe ity-ādi-sambodhana-trayārthena sādhanena sādhyaṁ sva-gatam anavasthitatvādikam. yathā—tvaṁ mugdhā, ayam anavasthitaḥ, tvaṁ kula-jā, ayam ati-madaḥ, tvaṁ padminī, ayam aneka-po hastīty artha-trayaṁ bodhayati. anekaṁ pātīti, anekena pibatīti ca, aneka-vadhū-patir matta-hastī ca. padminīti nāyikā-viśeṣaḥ, kamalinīti ca. tvaṁ kula-jā, ayam anekaṁ pibatīti mattaś ca, tenātra viśvāsaṁ mā kārṣīr yato 'ti-madato 'navasthitaḥ. mado dānaṁ garvaś ca, tena tvām avaśyaṁ mardayiṣyatīti vastv-anantaraṁ vastv-antaraṁ ca. hasti-sādharmyād upamālaṅkāraḥ, anavasthita iti hetv-alaṅkāraḥ, anekasya bharteti svabhāvokty-alaṅkāraḥ—ity alaṅkāra-vyañjakaḥ śabda-śakty-udbhavaḥ pada-gataḥ.

Here *aneka-pa* becomes a word with multiple meanings because although it usually has only one meaning (elephant), the verse is *kavi-nibaddha-vaktṛ-prauḍhokti* (bold words of a speaker

created by the poet). First of all, Kṛṣṇa's attributes, such as being unsettled, are substantiated by the qualities mentioned in the three vocatives: She is innocent whereas He is unsettled, She is from a respectable family whereas He has become maddenned, and she is a *padminī* whereas He is an elephant.

In the verse, the word *aneka-pa* has three meanings: (1) *anekaṁ pāti,* "He maintains many", which means He has many ladyloves, (2) *anekena pibati,* "It drinks through more than one" (it drinks through its mouth and trunk), which denotes a mad elephant, and (3) *anekaṁ pibati,* "He drinks many" (He drinks the lips of many girls), which refers to Kṛṣṇa who is mad with lust.

The term *padminī* denotes one of the four kinds of ladyloves.[115] It also means lotus. (He is an elephant and you're a lotus.) Moreover: "You were born in a respectable family, whereas He drinks the lips of many girls and is thus mad with lust, therefore don't trust Him, since He's unsettled due to excessive *mada.*" The word *mada* signifies "rut fluid" and "pride." The gist is: "He will certainly crush you." In this way a *vastu* is derived from a *vastu.*

In addition, a simile between Kṛṣṇa and an elephant is implied. The *hetu* ornament (explanatory reason) is also implied since His behaving badly is a cause. And by the meaning of *aneka-pa* in the sense of Kṛṣṇa being a lover of many girls, there is the *svabhāvokti* ornament (the nature).

Thus the verse features an implied sense derived by the power of a single word and suggestive of ornaments.

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115 According to *kāma-śāstras* such as *Rati-mañjarī,* ladyloves (*nāyikās*) are divided in four categories, in decreasing order of importance: (1) *padminī* (a multitude of lotuses; or she-elephant), (2) *citriṇī* (she has wonder), also called *hariṇī* (a doe, or she of doe-like eyes), (3) *śaṅkhinī,* and 94) *hastinī* or *kariṇī* (she-elephant); these types of ladyloves are matched with the four kinds of men such as *mṛga* and so on (*Apte's Dictionary*).

COMMENTARY

According to Kavi Karṇapūra, here the *śabda-śakti* is *pada-gata* (based on a single word) because the force of the paronomastic word *aneka-pa* is such that it creates a domino effect on the meaning of the other words. Here the simile between Kṛṣṇa and an elephant is implied insofar as it is a metaphor.

In effect, here Kavi Karṇapūra rejects his statement that, unlike *artha-śakti-bhū dhvani, śabda-śakti-bhū dhvani* cannot be *uttamottama-kāvya* (one implied sense occasions another) (3.12).

3.36

pada-gatārtha-śakty-udbhavaḥ svataḥ-sambhavī yathā,

This illustrates an implied sense which could occur in day-to-day life and is derived from the power of the meaning, based on a single word:

ṇihu-aṇa-kadhāhiṁ dhaṇṇā ṇia-parivāraṁ suhāventi
apapāṇaṁ pi ṇa hu tadā sumara-idāṇiṁ bhaṇādu kiṁ bhodī
(Śaurasenī Prakrit)

nidhuvana-kathābhir dhanyā nija-parivāraṁ sukhāpayanti
ātmānam api na hi tadā smaratīdānīṁ bhaṇatu kiṁ bhavatī
(Sanskrit rendering)

nidhuvana—about sexual union; *kathābhiḥ*—by talks; *dhanyāḥ*—are fortunate; *nija-parivāram*—own associates; *sukhāpayanti*—they make happy; *ātmānam*—the body; *api*—even; *na hi*—doesn't; *tadā*—at that time; *smarati*—she remembers; *īdānīm*—now; *bhaṇatu*—can say; *kim*—what; *bhavatī*—you.

[Some *gopīs* address their leader:]

By talking about their intercourse, those fortunate girls make their friends happy. But in your case, since in union you're not even aware of your body, what can you say now?

atra na tā dhanyās tvam eva dhanyā, tāsāṁ sakhībhyo vayam ati-sukhinyaḥ, tvad-ānandāveśād eva vayam akathanenāpy ānanda-bhājaḥ. tās tu tat kathayaiveti dhanyā-pada-gataḥ svataḥ-sambhavī. apare tūhyā, grantha-gaurava-bhayān nodāhriyante. vākya-gatāḥ pūrvam eva kiyanto darśitāḥ.

Here the implied sense derived from the word *dhanyā* (fortunate) is: "They aren't fortunate, only you are fortunate. We, your friends, are happier than the friends of those leaders. Simply by being absorbed in your bliss, we partake of the bliss even without talks about union. But those friends of other girls become blissful only through such talks."[116]

This *dhvani* is *svataḥ-sambhavī* (it could occur in day-to-day life), and is *pada-gata* because of the word *dhanyā.*

The other examples of *pada-gata dhvani* should be inferred in the same way. They will not be illustrated out of fear of increasing the size of the treatise. Examples of *vākya-dhvani,* however, have been shown.

3.37

pañca-triṁśat tato bhedāḥ (14a)

Thus there are thirty-five varieties.

tato 'ṣṭādaśabhiḥ saptadaśabhiś cety arthaḥ.

The eighteen varieties of *vākya-gata* and the seventeen varieties of *pada-gata* make a total of thirty-five varieties of *dhvanis.*

3.38

prabandhe 'py artha-śakti-bhūḥ (14b)

The *artha-śakti-bhū dhvani* also occurs in a *prabandha.*

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116 This is because the other girls are aware of their bodies during union. The implication is that this leader must be experiencing much more bliss than the other girls do.

artha-śakty-udbhavo dvādaśa-vidho dhvaniḥ prabandhe 'pi.

The twelve varieties of *artha-śakti-bhū dhvanis* can occur in a *prabandha* (anything more than one verse).

3.39
sapta-catvāriṁśad ataḥ (14c)

This makes a total of forty-seven varieties.

ato hetoḥ sapta-catvāriṁśad bhavanti.

These twelve varieties of *artha-śakti-bhū dhvanis* in a *prabandha* added to the previous thirty-five make a total of forty-seven varieties of *dhvanis.*

3.40
prabandhe diṅ-mātram udāhriyate,

Now the concept of *artha-śakti-bhū dhvani* in a *prabandha* will be shown in a general way. (This *prabandha* is a story of four verses:)

sahanti gandhaṁ vi ṇa vai jaṇāṇaṁ ṇava-ppasūā sa-alā hi gāo
na teṇa doho ṇa pa-a-ppasaṅgo ajje bahūo tuha viṇṇaventi
(Śaurasenī Prakrit)

sahante gandham api na vai janānāṁ nava-prasūtāḥ sakalā hi gāvaḥ
na tena doho na payaḥ-prasaṅga ārye vadhvas tvāṁ vijñāpayanti
(Sanskrit rendering)

sahante—tolerate; *gandham*—the scent; *api*—even; *na*—cannot; *vai*—indeed; *janānām*—of people; *nava*—recently; *prasūtāḥ*—that have given birth; *sakalāḥ*—all; *hi*—indeed; *gāvaḥ*—cows; *na*—there is no; *tena*—therefore; *dohaḥ*—milking; *na*—there is no; *payaḥ*—for milk; *prasaṅgaḥ*—occasion; *ārye*—O respectable lady; *vadhvaḥ*—the young women; *tvām*—you; *vijñāpayanti*—inform.

“O respectable lady, the young women wish to inform you that all the cows that have recently given birth cannot even tolerate the scent of people. Therefore, since they cannot be milked, there is no milk available.”

atra vadhūbhiḥ preṣitā śvaśrū-dhātryā naptrī tāsāṁ śvaśrūṁ prati kathayati.

Here the context is: The grand-daughter of the mother-in-law’s old nurse was sent by the young women. She informs the mother-in-law about those girls.

3.41

tac chrutvā sāpi jaratī tām āha,

Hearing this, the old mother-in-law says to the grand-daughter of the old nurse:

karemi kiṁ ṇattiṇi dhattiāe vaessarīṁ lambhia viṇṇavehi
tuhāṇa savvaṁ maha gohaṇādi dhaṇaṁ jaṇāo vi suhaṁ ca dukkhaṁ
su-duppaāhā mada savva gāo puttā vidūre kim ahaṁ karemi
viloaṇādo tuha ṇandaṇassa su-duppaāhāvi sa-appaohā
(Śaurasenī Prakrit)

karomi kiṁ naptri dhātryā vrajeśvarīṁ labdhvā vijñāpaya
yuṣmākaṁ sarvaṁ mama go-dhanādi- dhanaṁ janā api sukhaṁ ca duḥkham
su-duṣpradohā mama sarva-gāvaḥ putrā vidūre kim ahaṁ karomi
vilokanāt tava nanda-nandanasya su-duṣpradohā api svayam-pradohāḥ
(Sanskrit rendering)

karomi kim—what can I do; *naptri*—O grand-daughter; *dhātryāḥ*—of a nurse; *vraja-īśvarīm*—the queen of Vraja; *labdhvā*—having approached; *vijñāpaya*—you should inform; *yuṣmākam*—your; *sarvam*—all; *mama*—my; *go-dhana-ādi*—such as the wealth of cows and so on; *dhanam*—the wealth; *janāḥ*—people; *api*—also; *sukham*—are happy; *ca*—and; *duḥkham*—are unhappy.

su-duṣpradohāḥ—are very difficult to milk; *mama*—of mine; *sarva-*

gāvaḥ—all the cows; *putrāḥ*—sons; *vidūre*—are far away; *kim aham karomi*—what can I do; *vilokanāt*—because of seeing; *tava*—your; *nanda-nandanasya*—the son of Nanda; *su-duṣpradohāḥ*—are very difficult to milk; *api*—even; *svayam-pradohāḥ*—[cows that] give milk by themselves.

"What can I do? Go to the queen of Vraja and inform her: "Your cows and other types of wealth are in good condition and your people are happy, whereas my cattle business is not going well and my people are unhappy. All my cows are hard to milk. My sons are far away. But simply by seeing Nanda's son, even the cows that are the most difficult to milk give milk by themselves."

3.42

iti jaraty-uttarānte goṣṭheśvarīṁ gatvā tayā yad uktaṁ tat kathayati,

evvaṁ kkhu tāe bhaṇidā gadāhaṁ vaessarīṁ uttavadī samatthaṁ utteṇa tāe kumareṇa uttaṁ gosaṁ ppaoho mama ṇa kkhu hoi
(Śaurasenī Prakrit)

evaṁ khalu tayā bhaṇitā gatāhaṁ vrajeśvarīm uktavatī samastam uktena tayā kumāreṇoktaṁ gosaṁ pradoho mama na khalu bhavati
(Sanskrit rendering)

evam—in this way; *khalu*—indeed; *tayā*—by her (the old lady); *bhaṇitā*—being addressed; *gatā aham*—I went; *vraja-īśvarīm*—to the queen of Vraja; *uktavatī*—[and] told; *samastam*—everything; *uktena*—who was spoken to; *tayā*—by her (Mother Yaśodā); *kumāreṇa*—by the son; *uktam*—what was said; *gosam*—in the morning; *pradohaḥ*—milking; *mama*—done by me; *na*—not; *khalu*—indeed; *bhavati*—is.

Hearing the old lady speak, the grand-daughter of the old nurse goes to meet the queen of Vraja. Afterward, the grand-daughter comes back and tells the young women what Mother Yaśodā said to Kṛṣṇa:

"Being thus addressed by the old lady, I went to Mother Yaśodā and told her everything she said. This is what Kṛṣṇa replied after Yaśodā spoke to Him: "I don't milk cows in the morning.""

iti catuḥ-saṁvāda-prabandhe vadhūbhiḥ kṛṣṇa-sandarśanārtham upāyam anavekṣya prākaraṇika-duṣpradoha-go-dohābhāva-prasaṅgaḥ śvaśrūṁ prati vijñāpitaḥ. atrāpahnuti-nāmālaṅkāraḥ. tathā ca go-dohopāyaṁ cintayitvā he dhātrikā-naptri, goṣṭheśvarīṁ gatvā vijñāpayety uttaraṁ dattam ity uttarālaṅkāraḥ. tataś ca "su-duṣpradohā mama sarva-gāvaḥ" iti svabhāvokty-alaṅkāraḥ. vilokanād ity-ādinātiśayoktiḥ. tathā ca sukha-dohe pariśramas tasya na bhaviṣyatīti vastu. gosaṁpradohaḥ prabhāta-pradoho matto na bhavatīti niścayālaṅkāreṇa sāyaṁ-dohas tu mayā kartavya iti vadhūnām āśayaṁ jñātvā chalena saṅketaḥ kṛta iti vastu—iti catuḥ-ślokyā samuditaḥ prabandho hi mukhyo vyañjakaḥ.tathā hi "janānāṁ gandham api na sahante" ity anyair adohyatvaṁ vastu. atra nava-prasūtā iti hetor hetv-alaṅkāraḥ. tena "kṛṣṇaṁ vinā nāsāṁ dohaḥ" iti śvaśrvā kṛṣṇa ānāyitavya iti vastv-antaram, "na tena doha" ity anena payo-'bhāvād vayam akriyāḥ smaḥ. atra mā kopaṁ kārṣīr iti ca vastv-antaram. "tuhāṇa savvam" ity-ādinā vinaya-mahimnā kṛṣṇo 'vaśyaṁ vrajeśvaryā preṣayitavya iti vastu. evaṁ nāṭakādiṣu ceti tad-bheda-kathanenānantya-prasaṅga iti nātra likhitaḥ. evaṁ prabandhe 'py anya ekādaśāpi boddhavyāḥ.

In this *prabandha* that contains four conversations,[117] the young women, not seeing any way to meet Kṛṣṇa, inform the mother-in-law that the cows, which are difficult to milk, are not giving milk. Therein occurs the *apahnuti* ornament (concealment).[118]

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117 Viśvanātha Cakravartī: The four conversations are as follows. Firstly, the young women speak to the grand-daughter of the old nurse. Secondly, the grand-daughter of the old nurse and the old lady speak. Thirdly, the grand-daughter of the old nurse relates the message to Mother Yaśodā. And fourthly, Kṛṣṇa speaks to Yaśodā. (The conversation at the end, between the grand-daughter of the old nurse and the young women, is included in the first category.)

118 There is a concealment of the truth: The *gopīs* are hiding their intentions. They want to meet Kṛṣṇa, and for that purpose they arrange a meeting time with Kṛṣṇa on the plea of sending news about the problem of milking. However, usually

In addition, the *uttara* ornament (giving an answer) occurs because the mother-in-law, thinking of a way to milk the cows, gives the answer "O grand-daughter of my old nurse, go to the queen of Vraja and inform her of the situation."[119]

Moreover, the *svabhāvokti* ornament occurs in the words "All my cows are very difficult to milk." Further, the words "Simply by seeing Nanda's son, even the cows that are the most difficult to milk give milk by themselves" constitute the *atiśayokti* ornament. This suggests the idea that Kṛṣṇa won't have to exert Himself while performing such easy milking.[120]

On account of the *niścaya* ornament (certainty): "I don't milk cows in the morning," which means that He milk cows in the evening,[121] this idea (*vastu*) arises: Knowing the young women's intention, Kṛṣṇa, on a pretext, fixed the time for the tryst. This is the main suggestion in this *prabandha* of four verses.[122]

Other suggestions are as follows. By the words "All the cows that have recently given birth cannot even tolerate the scent of people," there is the idea (*vastu*) that these cows cannot be milked by anyone other than Kṛṣṇa. The reason these cows cannot be milked by anyone else is that they have given birth:

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the *apahnuti* ornament consists in an *upameya* (subject of comparison) and an *upamāna* (standard of comparison) (8.84). Arguably, the *vyājokti* ornament (artful concealment) (8.229) fits here. Many ornaments inherently contain a second-rate implied sense, but in *vyājokti* the implied sense is first-rate, an implied sense explained by Kavi Karṇapūra as a *vastu-dhvani* here.

119 The *uttara* ornament involves a *vastu-dhvani,* an implied question, which is: "How do we fix this problem?" The *uttara* ornament itself is not implied.

120 Viśvanātha Cakravartī: There is an *atiśayokti* because first the cows give milk, then some time later Kṛṣṇa milks them, thus there is a reverse order between the cause and the effect (8.121).

121 In his chapter on ornaments, Kavi Karṇapūra does not expound *niścaya.* This ornament, invented by Viśvanātha Kavirāja, is the exact opposite of *apahnuti.* Usually, however, *niścaya,* like *apahnuti,* involves an *upameya* and an *upamāna.*

122 After milking the cows for some time, Kṛṣṇa will go away and meet the *gopīs.* Thus according to Kavi Karṇapūra the *svataḥ-sambhavī niścaya alaṅkāra-dhvani* suggests this *vastu.* This can optionally be analyzed as the *vyājokti* ornament (artful concealment).

This is an instance of the *hetu* ornament (explanatory reason).

There is another idea (*vastu*): Since the cows cannot be milked without Kṛṣṇa, He should be brought by the mother-in-law. Further, because of the words "Milking cannot be done," an additional *vastu* arises: The young women say "Due to a lack of milk, we have no work. Don't be angry at us for this." In addition, with the words "Your cows and other types of wealth are in good condition and your people are happy," there is the idea that Kṛṣṇa will definitely be sent by the queen of Vraja due to her magnanimous behavior.

There would be an infinite number of varieties if we also discussed the varieties of suggestions in dramaturgy and so on, thus we have not written about them here. Thus, the other eleven types of *artha-śakti-bhū dhvanis* occurring in a *prabandha* should be understood this way.

3.43
padāṁśādyā rasāñjakāḥ (14d)

pada-aṁśa—a part of a word; *ādyāḥ*—those whose beginning is; *rasa—rasa; añjakāḥ*—suggest.

Parts of a word and so on evoke *rasa.*

padāṁśa-varṇa-racanā iti tritayam api rasasya vyañjakaṁ bhavati. raso 'trāsaṁlakṣya-kramaḥ.

A *padāṁśa* (part of a word), the type of phonemes (*varṇa*) (sweet, harsh, or soft), and the style of compounding (*racanā*) enhance the *rasa.* Here the word *rasa* only means *asaṁlakṣya-krama* in general (anything whose order of appearance is not perceived).

COMMENTARY

The sweet phonemes are in the category of *mādhurya-guṇa,* which evokes particular *rasas.* The harsh phonemes are in the category of

ojas guṇa (vigor), which evokes *vīra-rasa* and so on. The styles are based on the *guṇas.* The *guṇas* are expounded in chapter six and the styles in chapter nine.

3.44

tena tasya trayo bhedāḥ prabandhe ’pi sa kathyate (15)

so ’saṁlakṣya-kramaḥ.

tena—therefore; *tasya*—of that [*rasa*]; *trayaḥ*—three; *bhedāḥ*—varieties; *prabandhe*—in a short story; *api*—also; *saḥ*—that; *kathyate*—is said.

Therefore the category of *asaṁlakṣya-krama dhvani* has three varieties (*padāṁśa, varṇa,* and *racanā*) (and *rasa, vastu-dhvani, alaṅkāra-dhvani*). It also occurs in *prabandhas.*

COMMENTARY

Viśvanātha Cakravartī elucidates: *Vastus* and *alaṅkāras* are *asaṁlakṣya-krama* only when the understanding is conveyed by a part of a word, by a particular type of phoneme or by the style of compounding [on account of the subtle nature of the suggestion]. However, the sequence of appearance of *vastus* and *alaṅkāras* is perceivable when the understanding is conveyed through a sentence (*vākya*) or by a word (*pada*) (*Subodhinī*). Ideally, the implied *vastus* and *alaṅkāras* in the category of *asaṁlakṣya-krama* as well should evoke the *rasa.*

3.45

bhedās tenaika-pañcāśat (16a)

Thus there are fifty-one varieties.

tena pūrva-likhita-sapta-catvāriṁśatā caturbhir etaiś caika-pañcāśad bhavanti.

There are fifty-one categories of *dhvanis,* because these four kinds (*padāṁśa, varṇa, racanā,* and *prabandha*) are added to the forty-seven kinds (3.39).

3.46

padāṁśāḥ padaika-deśāḥ. te ca,

prakṛtiḥ pratyayaḥ kālo vartamānādir eva yaḥ
sambandho vacanaṁ cāpi puruṣa-vyatyayo ’pi ca
taddhitaṁ copasargaś ca nipātaḥ sarvanāma ca
karma-bhūtādhikaraṇam avyayī-bhāva eva ca
tathā pūrva-nipātaś ca padāṁśāḥ parikīrtitāḥ
racanā ca tridhā dīrgha-madhya-rikta-samāsataḥ

The term *padāṁśa* means “one part of a word.” The *padāṁśas* are:

- **The word base (verbal or nominal) (*prakṛti*),**
- **A suffix (*pratyaya*),**
- **The time: past, present, or future (*kāla*),**
- **The relation of possession (*sambandha,* esp. *sva-svāmi-bhāva*),**
- **The number (single, dual, plural) (*vacana*),**
- **Disparity of number in the subject-verb relation (*puruṣa-vyatyaya*),**
- **A *taddhita* suffix,**
- **A prefix (*upasarga*),**
- **A preposition (such as *ca* or *vā*) (*nipāta*),**
- **A pronoun (*sarvanāma*),**
- **A location which is the object of the verb (*karma-bhūtādhāra*),**
- **An *avyayī-bhāva* compound, and**
- **Irregular placement as the first word in a compound (*pūrva-nipāta*).**

dīrgha-samāsā madhya-samāsāsamāsā cety arthaḥ. varṇā mṛdu-kaṭhorādyās te paścāt pratipāditāḥ. ādya-śabdān madhurāḥ. eṣāṁ vyañjakatve diṅ-mātram udāharaṇam.

The style of compounding has three categories: (A) a long compound, (B) compounds of medium length, and (C) no compound. The phonemes are either soft, harsh, or sweet. They will be expounded later. Now some examples of suggestive *padāṁśas* will be shown.

3.47
tatra prakṛter yathā,

This illustrates the suggestiveness of a word base [and of a suffix]:

mā kuru mānini mānaṁ
suhṛdāṁ vacanaṁ praveśaya śravaṇe
gokula-mahendra-tanayo
bhavatu sa-nāthaḥ prasādam āsādya

mā kuru—don't do; *mānini*—O sulky girl; *mānam*—loving anger; *suhṛdām*—of the friends; *vacanam*—the words; *praveśaya*—make enter; *śravaṇe*—in your ears; *gokula-mahā-indra*—of the king of Gokula; *tanayaḥ*—the son; *bhavatu*—may He become; *sa-nāthaḥ*—one who has a master (You); *prasādam*—[Your] mercy; *āsādya*—having obtained.

Sulky girl, don't be in *māna.* Listen to your friends' advice. Let the prince of Gokula obtain your grace and become your obedient servant.

atra kṛñ-prakṛtyā kṛter aicchikatvam, tena tan-māna-karaṇaṁ tvad-iṣṭādhīnam eva, na tu sāhajikatvam, tasyāparādhābhāvāt, tena vibhāvanālaṅkāraḥ, tasmān mā kuru, tyajety arthaḥ. suhṛd-vacanaṁ tava śravaṇe praviśad api na praveṣṭum śaknoti, tvan-manasaḥ śravaṇena sahāsaṁyogāt. tat praveśaya, mano dīyatām. suhṛt-sambandhitvena vacanasya śravaṇa-praveśo yukta eveti ṇic-pratyaya-dhvaniḥ.

On account of the verbal base *[ḍu]kṛ[ñ]* (in *kuru*), it's understood that the activity is done because of a desire. Therefore, "Your implementing the state of *māna* is only based on your desire; the *māna* isn't arising by itself since Kṛṣṇa hasn't committed any offense."

That constitutes the *vibhāvanā* ornament (a result without a normal cause). Hence the words "Don't be in *māna*" mean

“Give up your *māna*.”[123]

“Even though the words of Your friends seemingly enter your ears, they cannot go in since your mind isn’t connected to your ears. So make them enter. Pay attention. It’s your friends’ advice, therefore it’s proper that it should enter your ears.” This suggestion arises on account of the causative suffix *[ṇ]i* (in *praveśaya,* “Make it enter”).

3.48

pratyayasya yathā,

A suffix is suggestive:

āṇia bha-aṇa-duāraṁ dharaṇīe pāiāni kusumāiṁ
pia-sahi kiṁ iti vasīdasi puṇo vi cala tattha kumumatthaṁ
(Śaurasenī Prakrit)

ānīya bhavana-dvāraṁ dharaṇyāṁ pātitāni kusumāni
priya-sakhi kim iti viṣīdasi punar api cala tatra kusumārtham
(Sanskrit rendering)

ānīya—having brought; *bhavana*—of the house; *dvāram*—to the door; *dharaṇyām*—on the ground; *pātitāni*—were made to fall; *kusumāni*—the flowers; *priya-sakhi*—O dear friend; *kim iti*—why; *viṣīdasi*—are you so depressed; *punar api*—once again; *cala*—go; *tatra*—there; *kusuma*—flowers; *artham*—for the purpose of.

Upon bringing the flowers to the entrance of the house, you made them fall to the ground. *Sakhī,* there is no need to be despondent. Go there again to collect flowers.

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123 Viśvanātha Cakravartī: The first suggestion is the idea (*vastu*) that Rādhā’s *māna* is intentionally implemented out of a desire to have fun with Kṛṣṇa. Therefore the second idea is that this *māna* is not natural but artificial, since Kṛṣṇa hasn’t committed any offense. Because of these two *vastus,* there is the ornament of meaning called *vibhāvanā* (a result without a normal cause). The understanding of such *vastus* and so on comes about by looking for such hidden meanings. Therefore these suggestions are *asaṁlakṣya-krama.*

atra kusumāharaṇa-cchalena vṛndāvanaṁ gatvā saṅketa-sthale kṛṣṇam āgataṁ vīkṣya kusumāny ādāyaiva gṛham āgatāṁ punaḥ saṅketa-muralī-svana-śravaṇānantaraṁ punar-gamanotkaṇṭhayā vyājena pātita-kusumāṁ kāñcit prati hṛdaya-jñā sakhī vadati—priya-sakhi, kim iti viṣīdasi bhūmi-pātitāni kusumāni deva-deyāni na bhavanti, punar api tatra kusumārthaṁ gaccha. mayā te guru-jano bodhanīyaḥ, na kiñcid api te bhayam iti ṇic-pratyayasyaiva dhvaniḥ.

A *gopī* went to the woods of Vṛndāvana on the plea of picking flowers. She came back after collecting flowers and seeing Kṛṣṇa who had come to the appointed meeting place. Then, hearing the sound of the flute in the appointed meeting place, she makes the flowers fall as a pretext, out of eagerness to go out again.

Another *sakhī,* reading her mind, speaks the above words: "Dear friend, why are you despondent? Flowers fallen on the ground can't be offered to the deity. Go there again to pick flowers. I'll explain everything to your elders. Don't be afraid." The implied sense arises due to the causative suffix *[ṇ]i* (in *pātitāni,* "were caused to fall").

3.49

kālasya yathā,

The time is suggestive:

sahajam aruṇaṁ netra-dvandvaṁ svabhāvata eva te
satata-muralī-dhvāna-krīḍā-vidhau vraṇito 'dharaḥ
vana-viharaṇe rātrau gātraṁ sa-kaṇṭaka-lāñchanaṁ
katham iva kṛtaḥ svāmin svātmāparādha-visaṁṣṭhulaḥ

sahajam—natural; *aruṇam*—red; *netra-dvandvam*—pair of eyes; *svabhāvataḥ*—by nature; *eva*—simply; *te*—your; *satata*—constantly; *muralī-dhvāna*—of the flute sound; *krīḍā*—the pastime; *vidhau*—while doing; *vraṇitaḥ*—wounded; *adharaḥ*—lip; *vana*—in the forest; *viharaṇe*—while wandering; *rātrau*—at night;

gātram—body; *sa-kaṇṭaka-lāñchanam*—endowed with marks of thorns; *katham*—why; *iva*—as if; *kṛtaḥ*—was made; *svāmin*—O master; *sva-ātmā*—your body; *aparādha*—because of offenses; *visaṁṣṭhulaḥ*—withered.

[A *gopī* speaks to Kṛṣṇa:]

Svāmī, Your eyes are naturally red. Your lips are bruised due to constantly playing the flute. And Your body was scratched by thorns because You wander in the forest at night. Why does it seem that Your body was withered because of an offense?

atra kṛta iti kta-pratyayenoktātīta-kālena mat-sammukhāgamāt pūrvam evātmanas tavāparādha-visaṁṣṭhulyatā jātā. tataḥ param eva mat-sammukha-bhāgato 'sīty atiśayokty-alaṅkāraḥ. tena ca māṁ prati tava bhayādhikyam, tāṁ prati tava premādhikyam iti vastu.

The past tense expressed by the past passive participle *[k]ta* in *kṛta* (was made) is suggestive. The *gopī* says: "Even before coming here, Your body was withered (lit. "was made withered") on account of Your offense." That is the *atiśayokti* ornament. Therefore the implied idea is: "You're afraid of me, and You love that girl very much."

COMMENTARY

The *atiśayokti* occurs in the sense that the effect took place before its cause: The *gopī* means to say: "Your eyes are red because she kissed your eyes, and so on, but Your eyes assumed their natural redness a long time ago in anticipation of such an offense to me."

Viśvanātha Cakravartī comments: Kṛṣṇa says to a *gopī,* "Dear girl, although I did not commit any offense, you imagine that I did. If you're angry, let it be. Nevertheless, your grace is My only means of deliverance from this imaginary offense." The *gopī* replies, "You didn't commit an offense just now. It was commited prior to Your coming in my presence." To clarify her statement, the proud *gopī* ironically speaks the above words (in the verse). She exclaims:

"Kṛṣṇa, Your eyes and lips are naturally red. They didn't become red by the kiss mark of some girl with red lipstick. And Your marks are caused by thorns, not by the nails of some passionate girl." With the words "You're afraid of me", what is meant is: "That you are lying to me even when such marks of union are clearly visible indicates that You're afraid of me."

3.50
sambandhasya yathā,

A case ending that expresses ownership is suggestive:

a-i piasi goviāṇaṁ peaṁ kaṇhassa ahara-palla-aṁ murali
ṇia-parivivea-kusalā ammo ṇo honti sa-cchiddāo
(Śaurasenī Prakrit)

ayi pibasi gopikānāṁ peyaṁ kṛṣṇasyādhara-pallavaṁ murali
nija-para-viveka-kuśalā aho na bhavanti sa-cchidrāḥ
(Sanskrit rendering)

ayi—O; *pibasi*—you drink; *gopikānām*—by the *gopīs; peyam*—that should be drunk; *kṛṣṇasya*—of Kṛṣṇa; *adhara*—that are the lips; *pallavam*—the buds; *murali*—O flute; *nija*—what belongs to oneself; *para*—and what belongs to another; *viveka*—in discriminating; *kuśalāḥ*—those who are expert; *aho*—how amazing; *na bhavanti*—are not; *sa-chidrāḥ*—endowed with faults (or holes).

O flute, you drink Kṛṣṇa's blossom-like lips, which should really be drunk by the *gopīs.* Those who are expert in discriminating between what belongs to themselves and what belongs to others have no holes.

atra gopikānām eveti sva-svāmi-bhāva-sambandhaḥ, gopikābhir eva pātuṁ yujyate, na tvayeti vyatirekālaṅkāraḥ. arthāntara-nyāsenāpi tvaṁ sa-cchidrā, iti vyatirekaḥ.

Here the word *gopikānām* expresses a relationship of owned and owner. The sense is: "The lips should be drunk only by

the *gopīs,* not by you." The *vyatireka* ornament (contrast) thus takes place. The contrast also occurs in the second sentence, by the *arthāntara-nyāsa* ornament (corroboration) (here a general statement supports the specific statement), so that the sense is: "You're full of holes".

3.51
vacanasya yathā,

The number is suggestive:

vilāsa-ceṣṭāḥ sakhi keśi-nāśino
hālāhalābhāḥ pradahanti me manaḥ
kṛntanti marmāṇi guṇā ghuṇā iva
premā vikārī hṛdi hṛd-vraṇo yathā

vilāsa-ceṣṭāḥ—pastimes; *sakhi*—O friend; *keśi-nāśinaḥ*—of the killer of Keśī; *hālāhala*—poison; *ābhāḥ*—are like; *pradahanti*—burns; *me*—my; *manaḥ*—heart; *kṛntanti*—bite; *marmāṇi*—the vital parts; *guṇāḥ*—the qualities; *ghuṇāḥ*—*woodworm*insects, with razor-sharp teeth, that eat timber ; *iva*—are like; *premā*—love; *vikārī*—which is transforming; *hṛdi*—in the heart; *hṛd*—of the heart; *vraṇaḥ*— a wound; *yathā*—just like.

***Sakhī,* Kṛṣṇa's pastimes are like a poison that burns my heart. His *guṇas* (qualities) are like *ghuṇas* (woodworms) which cut to the quick. In my heart, His love for me turns into a sore.**

atra premā ity eka-vacanaṁ, premṇa eka-niṣṭhatva-vyañjakam, tena tasya mayy eva premā, ata eva vikārī. ata vacana-krama-bhaṅga-doṣo guṇa eva.

Here the word *premā* is singular, whereas the pastimes and the qualities are in the plural. The singular suggests that the love is based on only one person. The sense is: "His love is uniquely for me, therefore His love is constantly changing in my heart." In this verse, the fault of breaking the sequence of number (plural, plural, singular) becomes a quality.

COMMENTARY

In Mammaṭa's example, the usage of the singular in the word 'love' suggests that the love was uniform:

teṣāṁ guṇa-grahaṇānāṁ tāsām utkaṇṭhānāṁ tasya premṇaḥ
tāsāṁ bhaṇitīnāṁ sundaredṛśaṁ jātam avasānam

"My friend, those instances of appreciating the good qualities; those longings; that love; and those conversations have come to an end." (*Kāvya-prakāśa,* verse 102)

Govinda Ṭhakkura explains that both the singular in the word "love" and the plural in the other words suggest that the love was uniform (constant): *atra guṇa-grahaṇādīnāṁ prema-hetūnāṁ nānā-prakāratve 'pi kāryaṁ premaika-jātīyam eva na kadācid anyathā-bhāvaṁ prāptam iti bahu-vacanaika-vacanābhyāṁ vyajyate.* (*Kāvya-pradīpa*)[124]

3.52

puruṣa-vyatyayasya yathā,

The disparity of number in the subject-verb relation is suggestive:

gatāstam arko viratas ca gharmo
vanaṁ na dūre su-labhaṁ ca puṣpam
calantu puṣpāharaṇāya sarvāḥ
pūjāstu deve śaśi-khaṇḍa-cūḍe

gata- astam—has reached the setting point; *arkaḥ*—the sun; *virataḥ*—has stopped; *ca*—and *gharmaḥ*—the heat; *vanam*—the forest; *na dūre*—is not far; *su-labham*—are easily available; *ca*—and; *puṣpam*—flowers; *calantu*—let everyone go; *puṣpa-āharaṇāya*—for collecting flowers; *sarvāḥ*—all; *pūjā*—worship; *astu*—let there be; *deve*—toward the Lord; *śaśi*—of the moon; *khaṇḍa*—there is a part; *cūḍe*—on whose crest.

124 Mammaṭa writes: *atra guṇa-grahaṇādīnāṁ bahutvam premṇaś caikatvaṁ dyotyate* (*Kāvya-prakāśa*).

The sun has set and the heat has ceased. The woodland isn't far, and flowers are readily available. Let us all go to pick flowers so that we may worship the Lord who has a crescent moon on his head (or the Lord of gods, who wears a peacock feather on His head).

atra calāma ity arthe calantūttama-puruṣa-vyatyayena prathama-puruṣa-nirdeśaḥ, tena yūyam eva vayam ity apṛthag-bhāvo vastu. deve śaśi-khaṇḍa-cūḍa iti pṛthag dhvaniḥ—deveśaś cāsau śikhaṇḍa-cūḍaś ceti.

Here the verb *calantu* (may they go) is used instead of *calāmaḥ* (let us go). This is a switch between the third person plural and the first person plural. Because of this different usage of person, there is an idea of nondifference: All of you are like all of us.[125]

Another suggestion is implied due to the words *deve śaśi-khaṇḍa-cūḍe.* By *sabhaṅga-śleṣa* (paronomasia by differently separating the letters) the words become *deveśa-śikhaṇḍa-cūḍe,* a *karma-dhāraya* compound meaning "He is the Lord of the gods and wears a peacock feather on His head."

COMMENTARY

This is Mammaṭa's example of *puruṣa-vyatyaya* (switch of person):

re re cañcala-locanāñcita-ruce cetaḥ pramucya sthira-
premāṇaṁ mahimānam eṇa-nayanām ālokya kiṁ nṛtyasi
kiṁ manye vihariṣyase bata hatāṁ muñcāntarāśām imām
eṣā kaṇṭha-taṭe kṛtā khalu śilā saṁsāra-vārāṁnidhau

"Hey there O heart of mine, why do you give up the blessed state of real love and begin to dance at the sight of that fawn-eyed woman? I see you've developed a liking for that fickle-eyed beauty. Ha,

125 The idea here is reversely similar to the difference between "Let's go" and "Let us go": In the former expression, the idea of being a group is not meant to be expressed.

you think you will take pleasure? Goodness gracious, let go of this despicable desire. In the ocean of material life, she turns out as a boulder tied to your neck."

Mammaṭa elaborates: *atra prahāsaḥ,* "There is ridicule here" (*Kāvya-prakāśa,* verse 103 *vṛtti*). This refers to the usage of the verb *manye* (I think): *kiṁ manye vihariṣyase,* "You think (lit. I think) you will take pleasure?", by the rule that *manye* can be used in the sense of deriding the hearer: *prahāse ca manyopapade manyater uttama eka-vac ca* (*Aṣṭādhyāyī* 1.4.106).[126]

3.53

taddhitasya yathā,

A *taddhita* suffix is suggestive:

cira-viraha-dahana-dagdhaṁ
priya-sakhi bhasmaiva bhāvi vapur etat
tad anena viracanīyaṁ
tat-kara-mukurasya mārjanaṁ tvayakā

cira-viraha—of long separation; *dahana*—by the fire; *dagdham*—being burned; *priya-sakhi*—O dear friend; *bhasma*—ashes; *eva*—just; *bhāvi*—will become; *vapuḥ*—body; *etat*—this; *tat*—therefore; *anena*—with this [ash]; *viracanīyam*—should be done; *tat-kara-mukurasya*—of His hand mirror; *mārjanam*—the cleaning; *tvayakā*—by you.

Dear *sakhī,* this body of mine, burned by the fire of prolonged separation, will become ashes, so you should polish His silver mirror with them.

atra tvayaketi taddhitena aka-pratyayena mad-vicchedena tvam api śocyā bhaviṣyasi, mat-praṇayena hi tvam etāvantaṁ kālaṁ

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126 Nāgeśa Bhaṭṭa explains: *tvaṁ manye vihariṣyase. ahaṁ vihariṣya iti kiṁ tvaṁ manyasa ity arthaḥ. "prahāse ca manyopapade" iti madhyamottamayor vyatyāsaḥ* (*Uddyota*).

tad-aṅga-mārjana-saubhāgya-bhājanam āsīḥ, mayi mṛtāyāṁ tu te tathā-vidha-saubhāgyaṁ kva? tena yadi mukurādi-mārjana-yogyatā bhavati, tadaiva kāryam iti śocyatā vyajyate.

Owing to the *taddhita* suffix *ak* in *tvayakā* (by you), the implied sense is: "In separation from me, you too will become pitiable. Simply because of Kṛṣṇa's love for me, for all this time you have been a recipient of the good fortune of anointing His limbs. But when I'll have kicked the bucket, where will such good fortune be? Therefore, if at any time you obtain the privilege of cleaning His mirror, you should polish it with my ashes." Mournfulness is suggested this way.

COMMENTARY

The suffix *ka* is applied after a word in the sense of contempt, compassion, or smallness, but for indeclinables and pronouns the suffix *ak[ac]* is applied instead, before the last letter: *tvayā* + *ak* = *tvayakā*. Pāṇini's rule is: *avyaya-sarvanāmnām akac prāk ṭeḥ* (*Aṣṭādhyāyī* 5.3.71). In this verse the meaning of *ak* is *anukampā* (compassion, endearment).

3.54

upasargasya yathā,

A prefix is suggestive:

pataty asre sāsrā bhavati pulake jāta-pulakāḥ
smite bhāti smerāḥ su-malimaṇi jāte su-malināḥ
anāsādya svālīr mukuram abhivīkṣya sva-vadanaṁ
sukhaṁ vā duḥkhaṁ vā kim api kathanīyaṁ mṛga-dṛśaḥ

patati—are falling; *asre*—when tears; *sa-asrāḥ*—they have tears; *bhavati*—when there is (7.1 form of *bhavat[ṛ]*); *pulake*—horripilation; *jāta*—have occurred; *pulakāḥ*—they by whom goose bumps; *smite*—when a smile; *bhāti*—shines forth; *smerāḥ*—they are smiling; *su-malimaṇi*—when extreme dirtiness; *jāte*—occurs; *su-malināḥ*—they are extremely dirty; *anāsādya*—not attaining;

sva-ālīḥ—your friends; *mukuram*—a mirror[127]; *abhivīkṣya*—after seeing; *sva-vadanam*—your face; *sukham*—happiness; *vā*—or; *duḥkham*—unhappiness; *vā*—or; *kim api*—some; *kathanīyam*—should be told; *mṛga-dṛśaḥ*—O doe-eyed girls.

[In an assembly of *gopī* leaders (*yūtheśvarīs*), a girl describes the excellence of their *sakhīs'* love for them:]

Doe-eyed girls, when you cry, they cry. When you have goose bumps, they too have thrills. When you smile, they smile. And when you get dirty, they too get dirty. If your friends aren't nearby, then bring a mirror, look at your face, and say whether you're happy or sad. [But if your friends are nearby, you don't need a mirror.]

atra sūpasargeṇa mālinyātiśayo vyajyate, tena ca sakhīnāṁ praṇayādhikyam.

A high degree of dirtiness is suggested by the prefix *su* (very) (in *su-malimaṇi* and in *su-malināḥ*) (really dirty: soiled with dirt by working outside). Therefore the friends' great love is suggested.

3.55
nipātasya yathā,

Here a *nipāta* is suggestive:

daṭṭhūṇa tassa va-aṇaṁ kkhaṇa-metteṇa kkhu hāriaṁ hia-aṁ
evvaṁ via accariaṁ turiaṁ laddhaṁ a ta-dhia-aṁ
(Śaurasenī Prakrit)

dṛṣṭvā tasya vadanaṁ kṣaṇa-mātreṇa khalu hāritaṁ hṛdayam
evam evāścaryaṁ tvaritaṁ labdhaṁ ca tasya hṛdayam
(Sanskrit rendering)

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127 Viśvanātha Cakravartī adds the gerund *ānīya* (having brought) to the word *mukuram.*

dṛṣṭvā—having seen; *tasya*—His; *vadanam*—face; *kṣaṇa*—a moment; *mātreṇa*—for just; *khalu*—indeed; *hāritam*—stolen; *hṛdayam*—the heart; *evam*—in this way; *eva*—certainly; *aścaryam*—how amazing; *tvaritam*—quickly; *labdham*—is obtained; *ca*—and; *tasya*—His; *hṛdayam*—heart.

I saw His face, and my heart was taken away. How amazing, I immediately stole His heart in the same way.

atra ca-śabda-rūpa-nipātena tulya-yogitālaṅkāraḥ. nija-hṛdaya-hāraṇa-sama-kālam eva tad-dhṛdayaṁ labdham, ato 'haṁ hṛdaya-śūnyā nābhavam iti, tasya hṛdayaṁ mad-dhṛdayam eveti vastunā dvayor evautsukyaṁ vastu pratīyate.

The *tulya-yogitā* ornament (8.138) occurs due to the particle *ca* (and): "I stole His heart at the same time that he stole mine. I wasn't left without a heart. His heart is my heart." This idea suggests another: the eagerness of both.

3.56

sarvanāmno yathā,

A pronoun is suggestive:

madhye sūkṣma-dhiyaḥ sakhī-pariṣado dhṛtvā sakhī-bhūmikām
abhyaṅgāya gṛhīta-pāṇi-kamalaṁ sparśena māṁ jānatī
aho dūram apehi nāsi kuśalā snātuṁ ca vāñchādya me
nety antaḥ-kupitā yad īhitavatī tat kena vismaryate

madhye—in the middle; *sūkṣma*—is very fine; *dhiyaḥ*—whose intelligence; *sakhī*—of lady friends; *pariṣadaḥ*—of the assembly; *dhṛtvā*—having assumed; *sakhī*—of a lady friend; *bhūmikām*—the dress; *abhyaṅgāya*—for massaging [with oil]; *gṛhīta*—by whom is held; *pāṇi-kamalam*—the lotus hand; *sparśena*—by the touch; *mām*—Me; *jānatī*—She is recognizing; *aho*—Oh; *dūram*—very far; *apehi*—go away; *na asi*—You are not; *kuśalā*—an expert [woman]; *snātum*—to bathe; *ca*—and; *vāñchā*—desire; *adya*—now; *me*—My; *na*—is not; *iti*—thus; *antaḥ-kupitā*—She who is

angry within; *yat*—what; *īhitavatī*—She did; *tat*—that; *kena*—by whom?; *vismaryate*—could it be forgotten.

I infiltrated the assembly of witty *sakhīs* by dressing like them and took hold of Rādhā's hand to massage Her, but She recognized Me by My touch. She said: "Oh, Get out of here! You're not an expert girl. Anyway, I don't want to take another bath now." How can I forget that act of this sulky girl?

atra yad-tadbhyāṁ vāg-agocaratvaṁ vyaṅgyam.

A state of being beyond words is suggested by the use of the correlative pronouns *yad* (what) and *tad* (that).

COMMENTARY

Arguably, the words *yad* and *tad* should have been juxtaposed to achieve that effect (10.60; 10.52). Mammaṭa's example of the suggestiveness of a pronoun is the usage in the sense of *prasiddha* (well-known) (*Kāvya-prakāśa* verse 109): *asau khara-dūṣaṇādi-hantṛtvenātiprasiddhaḥ* (*Uddyota*). An example was seen earlier: *so 'yaṁ sākṣād aneka-paḥ kṛṣṇaḥ,* "That notorious Kṛṣṇa elephant," where *so'yam* (that very one) has the sense of "well-known, notorious" (3.35)

3.57

karma-bhūtādhikaraṇasya yathā,

A location which is the object of the verb is suggestive:

adhivasasi tasya hṛdayaṁ
priya-sakhi rādhe sa cāpi tava hṛdayam
dvāv eva pūrṇa-hṛdayau
praviśāmo vāṁ kathaṁ hṛdaye

adhivasasi—You dwell; *tasya hṛdayam*—in His heart; *priya-sakhi*—O dear friend; *rādhe*—O Rādhā; *saḥ*—He; *ca*—and; *api*—also; *tava hṛdayam*—in Your heart; *dvau*—Both of You; *eva*—certainly; *pūrṇa-hṛdayau*—have full hearts; *praviśāmaḥ*—we enter; *vām*—of You two; *katham*—how can; *hṛdaye*—in the heart.

Dear friend Rādhā, You live in Kṛṣṇa's heart, and He lives in Yours. Both of You have full hearts, so how can we enter them?

atra ādhārasya karma-bhūtatve sarva-vyāpanaṁ vyaṅgyam. grāme vasatīti grāmaika-deśo gamyate, grāmam adhivasatīti grāmaṁ vyāpyaiveti camatkāraḥ.

In *adhivasasi* here, since the *adhikaraṇa* (location) has become the *karma* (object), the all-pervasiveness of the residing is suggested. (She owns His heart, and He owns Hers.)

As another example, in *grāme vasati* (He lives in the village) it is understood that this person lives somewhere in the village. However, in *grāmam adhivasati* (He rules the village) it is understood is that he pervades the village (as a leader). This creates astonishment.

COMMENTARY

The rule is: *upānv-adhy-āṅbhyo vasa ādhāraḥ karma,* "When the verbal root *vas* is prefixed by either *upa, anu, adhi,* or *ā[ṅ],* the location connected with it takes the accusative case instead of the locative" (*Hari-nāmāmṛta-vyākaraṇa* 651) (*upānv-adhy-āṅ-vasaḥ, Aṣṭādhyāyī* 1.4.48). Here the suggestiveness lies in the usage of the prefix *adhi.*

3.58

avyayī-bhāvasya yathā,

An *avyayī-bhāva* compound is suggestive:

katy āyānti kati prayānti kati vā tiṣṭhanti mūrtā iva
prauḍhānanda-mahotsavā yad-itare śrī-dvārakāyāṁ puri
strī-ratnair anu-saudha-ratna-nikaraṁ niścintam ākrīḍitaṁ
te yātāḥ kila vāsarā mama sakhe yeṣu vraje krīḍitam

kati—how many; *āyānti*—come; *kati*—how many; *prayānti*—go; *kati*—how many; *vā*—and; *tiṣṭhanti*—remain; *mūrtāḥ*—incarnate; *iva*—as if; *prauḍha-ānanda*—of great bliss; *mahā-utsavāḥ*—great

festivals; *yat*—than which [bliss in Vṛndāvana]; *itare*—which are different; *śrī-dvārakāyām puri*—in the city of Dvārakā; *strī-ratnaiḥ*—with the best of women; *anu-saudha-ratna-nikaram*—in every jeweled palace; *niścintam*—without anxiety; *ākrīḍitam*—the playing (the enjoying of pastimes); *te*—those; *yātāḥ*—are gone; *kila*—indeed; *vāsarāḥ*—days; *mama*—done by Me; *sakhe*—O friend; *yeṣu*—in which; *vraje*—in Vraja; *krīḍitam*—the playing.

My friend, in Dvārakā City the great festivals are different than those in Vṛndāvana. How many of them come, how many go, and how many remain as if incarnate? Without anxiety, I enjoyed pastimes in every jeweled palace with the best women. But alas, those days when I played in Vraja are gone.

atrānu-saudha-ratna-nikaram ity avyayī-bhāvenāṣṭottara-śata-ṣoḍaśa-sahasratvaṁ vyajyate. yātā eva tāsāṁ punar-āgamanābhāvāt.

The *avyayī-bhāva* compound *anu-saudha-ratna-nikaram* (in every jeweled palace) hints at the 16,108 palaces. Moreover, "those days are gone" means they'll never come back.

COMMENTARY

The *avyayī-bhāva* compound suggests the eminence of Vṛndāvana. In an *avyayī-bhāva* compound, the meaning of the first word is grammatically predominant. Thus here the word *anu* in that compound is predominant, and so the second word (*saudha-ratna-nikara*) (lit. a multitude of palace jewels) is secondary. This secondariness implies the eminence of Vṛndāvana.

3.59

pūrva-nipātasya yathā,

A *pūrva-nipāta* is suggestive:

ānandātiśayena vismṛti-vaśād vyastānupūrvī-kramā
ccheka-ccheka-śukāṅganābhir udayat-kautūhalaṁ smāritā
śrī-rādhā-hari-keli-kautuka-kathā prātaḥ sakhī-maṇḍale
pratyāvartayate gatām api niśāṁ sākṣād-vidhatte ca tau

ānanda-atiśayena—because of great bliss; *vismṛti-vaśāt*—because of forgetfulness; *vyasta*—was disarranged; *ānupūrvī-kramā*—by whom the order of sequence; *cheka*—clever; *cheka*—domesticated; *śuka-aṅganābhiḥ*—by the female parrots; *udayat*—arising; *kautūhalam*—in such a way that there is joy; *smāritā*—was caused to be remembered; *śrī-rādhā-hari*—of Śrī Rādhā and Śrī Hari; *keli*—of the pastimes; *kautuka*—about the festival; *kathā*—talks; *prātaḥ*—in the morning; *sakhī-maṇḍale*—amidst the *sakhīs; pratyāvartayate*—made to return (i.e. drove back); *gatām*—it had come; *api*—although; *niśām*—the night; *sākṣāt-vidhatte*—directly makes (directly experienced); *ca*—and; *tau*—They two.

In the morning, a *gopī* narrating the events of the previous night forgot about the sequence, since she was elated. The smart domesticated parrots corrected her in a manner so everyone's joy increased. The talk among the *sakhīs* of the pastime festivals of Śrī Rādhā and Śrī Hari drove back the night although it had already arrived, and caused them to have a realization about Rādhā and Kṛṣṇa.

atrālpa-svaratvena cārcitatvena ca hari-śabdasyaiva pūrva-nipāta ucitaḥ. tad-anyathā-bhāve śrī-rādheti pūrva-nipāto hi tasyā vaidagdhyātiśaya-dyotakaḥ. iti padāṁśāḥ. racanāyā varṇānāṁ ca rīti-granthe vyañjakatvaṁ darśayiṣyate.

The word *hari* in the compound *śrī-rādhā-hari* should have been placed first because the word *hari* has fewer syllables and because Hari is more worshipable.[128] Since it has not been placed first here, this *pūrva-nipāta* (placing Rādhā first) suggests the excellence of Her cleverness.

Here ends the discussion on the *padāṁśas.* The suggestiveness of the phonemes and of the styles will be expounded in the section on the styles.

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128 Viśvanātha Cakravartī points out that according to the Vrajavāsīs, Hari is more worshipable than Rādhā.

COMMENTARY

By rule, the compound *śrī-rādhā-hari* should have been *śrī-hari-rādhā.* The grammatical meaning is the same (Śrī Hari and Śrī Rādhā), but the semantic import differs. The word *hari* should have been placed first for three reasons: (1) The words ends in the letter i, (2) It has a light syllable, whereas *rādhā* does not, and (3) The old-school convention is that a man is more honorable than a woman.[129]

3.60

te tāvadbhiḥ pṛthak pṛthak
guṇanīyāḥ (16bc)

te—those; *tāvatbhiḥ*—by that much; *pṛthak pṛthak*—each one; *guṇanīyāḥ*—can be multiplied.

Each of these fifty-one varieties of *dhvanis* may be multiplied by fifty-one.

te eka-pañcāśad bhedā ekaikaṁ tāvadbhir eka-pañcāśatā guṇanīyāḥ—śuddhatvena kevalaṁ vartamānatvābhāvāt, yāvat-sva-prabhedaṁ miśratva-yogyatvāc ca.

The total number of possible *dhvanis* should be counted because there is not always only one *dhvani* in a verse and because it is suitable to mix them with as many categories as there can be.

3.61

tena candra-vyomartu-pakṣa-saṅkhyakāḥ (16d)

tena—therefore; *candra*—the moon (one); *vyoma*—the sky (zero); *ṛtu*—the seasons (six); *pakṣa*—the wings (two); *saṅkhyakāḥ*—[the *dhvanis*] are one whose number is.[130]

Therefore the total is 2,601 varieties of combinations of *dhvanis.*

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129 *hari-saṁjñasya, sarveśvarādy-a-rāmāntasya, alpa-sarveśvarasya, laghv-akṣarasya, pūjitasya ca, sva-gaṇe tu yathottaram* (HNV992).

130 The figure indicated in this *bahuvrīhi* is understood by reading backward: "whose number is two (wings), six (seasons), zero (the sky is a void), and one (moon)."

3.62

saṅkareṇa tri-rūpeṇa saṁsṛṣṭyā caika-rūpayā
catur-guṇe kṛte veda-kha-veda-kakubhaḥ smṛtāḥ (17)

te candra-vyomartu-pakṣa-saṅkhyakāś catur-guṇe kṛte.
saṅkareṇa—of mixing; *tri-rūpeṇa*—because of the three kinds; *saṁsṛṣṭyā*—of combination; *ca*—and; *eka-rūpayā*—by the one kind; *catur-guṇe*—when there is multiplication by four; *kṛte*—when it is done; *veda*—Vedas (four); *kha*—sky (zero); *veda*—Vedas (four); *kakubhaḥ*—[one whose number] is the directions (ten); *smṛtāḥ*—is understood.

The 2,601 varieties of *dhvanis* are multiplied by four in consideration of the three kinds of *saṅkaras* (interdependent mix of *dhvanis*) and the one kind of *saṁsṛṣṭi* (independent combination of *dhvanis*). The result is 10,404 varieties.

3.63

śuddha-bhedair yutās te syuḥ śareṣu-yuga-khendavaḥ (18)

śuddha-bhedaiḥ—with the pure varieties (a single *dhvani*); *yutāḥ*—in combination; *te*—they (the 10404 varieties of *dhvanis*) *syuḥ*—are; *śara*—arrows (the five arrows of Cupid); *iṣu*—arrows (five); *yuga*—the *yugas* (four Ages); *kha*—the sky (zero); *indavaḥ*—[one whose number] is the moon (one).

When combined with the varieties of single *dhvani,* the 10,404 varieties of *dhvanis* add up to 10,455 varieties.

3.64

iti pūrvair vilikhitaṁ na sarveṣām udāhṛtiḥ
bhaved yogyatva-mātratvād ādhikyam api gamyate (19)

iti—thus; *pūrvaiḥ*—by the previous [teachers]; *vilikhitam*—it has been written; *na*—not; *sarveṣām*—of all [of them]; *udāhṛtiḥ*—examples; *bhavet*—possible; *yogyatva*—capability; *mātratvāt*—because of the mere; *ādhikyam*—an abundance; *api*—even; *gamyate*—it should be understood.

This was stated by previous authorities, but not all of those varieties can be exemplified. However, it should be understood that even more varieties of *dhvanis* may be counted by very qualified poets. (*Uttamottama-kāvya* could involve quintuple *dhvanis* and so on.)

3.65

tatra tri-rūpaḥ saṅkaro yathā,
saṁśayāspadatānugrāhyānugrāhakatāpi ca
eka-vyañjaka-saṁśleṣaḥ saṅkaras tri-vidho mataḥ (20)

saṁśaya—of doubt (i.e. a choice between two options); *āspadatā*—which has the state of being a place (i.e. an object); *anugrāhya*—and facilitated; *anugrāhakatā*—which has the state of being a facilitator; *api*—also; *ca*—and; *eka*—only one thing; *vyañjaka*—which suggests; *saṁśleṣaḥ*—which has a double meaning of a word (*śabda-śleṣa*); *saṅkaraḥ*—mixing; *tri-vidhaḥ*—threefold; *mataḥ*—is known.

***Saṅkara* (mix of *dhvanis*) has three varieties:**

- ***saṁśaya-āspadatā* (the doubt: Is this *dhvani* occurring or is that *dhvani* occurring?),**
- ***anugrāhya-anugrāhakatā* (facilitated and facilitator), and**
- ***eka-vyañjaka-saṁśleṣa* (two *dhvanis* in one word).**

3.66

udāharaṇam,

An example of *saṅkara:*

padminy ahaṁ kumudinī kila saiva satyaṁ
satyaṁ bhavāṁś ca madhusūdana eva mattaḥ
vāmena tām asukhayan niśi dakṣiṇena
prātaḥ prabodhayati mām api locanena

padminī—a lotus; *aham*—I; *kumudinī*—a night-blooming lotus; *kila*—indeed; *sā*—she; *eva*—only; *satyam*—truly; *satyam*—truly; *bhavān*—You; *ca*—and; *madhusūdana*—O Kṛṣṇa (or O bee); *eva*—

only; *mattaḥ*—maddened (or self-satisfied); *vāmena*—with the left (or with an inferior; or with a crooked); *tām*—her; *asukhayat*—he made happy; *niśi*—at night; *dakṣiṇena*—with the right (or with a greater; or with a direct); *prātaḥ*—in the morning; *prabodhayati mām*—he causes me to wake up; *api*—even; *locanena*—with the eye (or with a *darśana* ("showing oneself"); or with a glance).

Truly, I am a day lotus, she is a night lotus, and You, Madhusūdana, are maddened. You make her happy at night with Your left eye, and You wake me up in the morning with Your right eye.

atra padminy-ādi-śabdārthayoḥ śabdārtha-śakty-udbhavānudhvaneḥ saṅkara-trayam. tathā hi—māṁ prati bhavato 'nurāgo mahān, yato māṁ dakṣiṇena udāreṇa locanena darśanena prabodhayati. tāṁ prati tathā nānurāgaḥ, yato vāmena darśanena tāṁ niśi asukhayat—atra hetv-alaṅkāro vyaṅgyaḥ. yato 'haṁ padminī, sā kumudinī, padminy-apekṣayā kumudinī nikṛṣṭaiva. kiṁ vāhaṁ padminī nāmnaiva padminī, na tu vastuta iti, anyathā mayy eva tvam anurakto 'bhaviṣyaḥ. sā tu nāmnaiva kumudinī, na tu vastuta iti ca satyam, anyathā tasyāṁ nānurakto 'bhaviṣya iti saṁśayaḥ. atha padminy aham, kumudinī saiveti rūpakālaṅkāreṇa tad-dhetūpanyāsa-dvārā prātar māṁ prabodhayasi, niśi tām asukhayat—iti hetv-alaṅkāro vyaṅgyaḥ. bhavān madhusūdana eveti madhusūdanasya bhramarasya tavobhayataḥ samarāgatayā na doṣaḥ, kintu mamaiva doṣaḥ, yato 'haṁ padminī, padminyāḥ prātar eva bhramareṇa saha sandarśanam iti madhusūdana-śabda-dyotyena vastunā punar api rūpakālaṅkāro dhvanitaḥ. ity anayor mitho 'nugrāhyānugrāhakatayā saṅkaraḥ. evaṁ madhusūdana eva bhavān mattaḥ svatas tṛptaḥ, "mada" tṛpti-yoge dhātuḥ. tava kutrāpi nāpekṣeti svabhāvokty-alaṅkāreṇa tava dakṣiṇaṁ cakṣuḥ sūryātmakam, yatas tena padminīṁ māṁ prabodhayasi, vāmaṁ tu candrātmakam, yena kumudinīṁ tām asukhayaḥ—ity ekasminn eva vyañjake madhusūdana-pada-saṁśleṣa eka-vyañjanānupraveśaḥ. atha dakṣiṇena saralena darśanena māṁ prabodhayasi, tena te mayi rāgo nāsti, vāmena kuṭilena tām asukhayaḥ, tena tasyām eva te rāga iti vastunā svabhāvato madhusūdano bhramaro jñāna-śūnyas tatrāpi matta iti svabhāvoktiḥ. tathā-vidhasya tava kuto

vivekaḥ, tena tvam avidagdho 'sīti svabhāvākhyānākṣepayoḥ saṁsṛṣṭiḥ. evaṁ pada-vākya-dyotyair garva-dhairya-dainya-glāni-nirvedāvahitthādi-bhāva-dhvanibhiś ca saṁsṛṣṭiḥ.

There are three *saṅkaras* in the verse. The first two arise by the *śabda-śakti* and the *artha-śakti* of *padminī* and so on and the third one is a subsequent *dhvani* that emerges from both *śabda-śakti* and *artha-śakti.*

The first *saṅkara* is a *saṁśaya* (the doubt: Is this *dhvani* occurring or is that *dhvani* occurring?). The first possible *dhvani* is understood as follows: "You have much love for me, because in the morning You wake me up by straightforwardly (*dakṣiṇena* = *udāreṇa*)[131] looking (*locanena* = *darśanena*) at me, whereas Your love for her is not like that because You give her pleasure at night by crookedly (*vāmena* = *anudāreṇa*) looking at her." In that way, the *hetu* ornament (explanatory reason), the first possible *dhvani,* is implied: "because I am a *padminī,* but she is a *kumudinī* insofar as a *kumudinī* is inferior to a *padminī.*" The second possible *dhvani* is: "I am a *padminī* in name only, not truly, otherwise why are You dispassionate toward me? And she is a *kumudinī* in name only, not truly, otherwise why do You love her so much?"[132]

The second *saṅkara* is *anugrāhya anugrāhakatā* (facilitated and facilitator). The double metaphor in the verse, "I am a *padminī* and she is a *kumudinī,*" implies the *hetu* ornament (explanatory reason): "[because] You wake me up in the morning and make her happy at night." In addition, the double metaphor is suggested by the following *vastu* (idea), which is

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131 The definition is: *dakṣiṇe saralodārau,* "*Dakṣiṇa, sarala* (simple, straightforward, candid) and *udāra* (respectful) are synonymous" (*Amara-koṣa* 3.1.8).

132 A *padminī* is one of the four types of ladyloves, whereas a *kumudinī* is not. The *śabda-śakti* of the word *padminī* occurs for that reason and because of the paronomasia on *dakṣiṇa* (straightforwardly) and *vāma* (crookedly). As regards the second possible *dhvani,* reverse logic is applied, by the axiom that a crooked glance is sexier than a straight glance.

hinted at by the word *madhusūdana* in *bhavān madhusūdana eva* (You're just a bee): "Your having an equal love for both of us is not faulty, since You're a bee. Rather the fault is mine, because I'm a *padminī* in the sense that a lotus is seen with a bee in the morning."[133]

The third *saṅkara, eka-vyañjaka anupraveśa* (two *dhvanis* in one word), signifies the subsequent entrance of Suggestiveness in the same suggestive word: *madhusūdana.* At first, the *svabhāvokti* ornament (the nature) occurs: "You, Madhusūdana, are self-satisfied (*mattaḥ = svatas tṛptaḥ*): You don't require anything." The verbal root is *mad tṛpti-yoge.*[134] On account of that *svabhāvokti,* she says: "Your right eye is of the nature of the sun. And that is because by means of it You wake up the day lotus that I am. But Your left eye is of the nature of the moon, by means of which You delighted the night lotus that she is."[135]

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133 *Artha-śakti* is involved here because *padminī* means "day lotus," *kumudinī* means "night lotus," and *madhusūdana* means "bee." Her fault is that she called Him "maddened" (*mattaḥ*). She says the fault is hers because it does not make sense to call Him maddened, since here *padminī* only means "day lotus" and *kumudinī* means "night lotus," and since a bee goes to lotuses. However, the aforesaid *hetu* ornament (His right eye is of the nature of the sun, therefore, since He wakes her up in the morning, she is a day lotus) is not implied, since in this ornament a word such as "because" or "therefore" is never used. Thus the *hetu* ornament is expressed in the verse. Moreover, the metaphor that Kṛṣṇa is a bee is implied: It is not literal because a bee's right eye is not of that nature. And this implied metaphor facilitates the expressed double metaphor "I am a day lotus and she is a night lotus". Thus what is facilitated is also a facilitator. But the problem with this explanation is that in this type of *saṅkara,* by definition two *dhvanis* facilitate each other. An example was seen in text 1.22: In the sentence "Which girl does not drink His face?", two metaphors are implied by mutual facilitation: His face is nectar, and their eyes are mouths.

134 In this interpretation, *matta* is the past passive participle of *mad tṛpti-yoge* (to please) (10th class Ātmanepada), whereas in the meaning of 'maddened' the verbal root is *mad[ī] harṣe* (to be joyful, intoxicated) (4th class Parasmaipada).

135 The first *dhvani* in the word *madhusūdana* is the meaning of bee. According to Viśvanātha Cakravartī, the second implied sense is the notion that only Madhusūdana has such eyes: *madhusūdanaḥ parameśvara eva bhavān, ataḥ parameśvarasyaiva dakṣiṇa-netrasya sūryatvaṁ vāma-netrasya candratvaṁ nānyeṣām iti* (*Subodhinī* 3.66).

The verse also features *saṁsṛṣṭi* (combination of separate *dhvanis*). At first, this idea is apparent: "You make me up with a straightforward (*dakṣiṇena = saralena*) glance, therefore You do not feel passionate toward me, whereas You make her happy with a crooked (*vāmena = kuṭilena*) glance, and so You feel passionate toward her." This *vastu* gives rise to the *svabhāvokti* ornament: "By nature You're a bee, so You're ignorant. Besides, You're mad (*mattaḥ*)." Additionally, this rebuke is implied: "Since You, whose nature is such, have no proper discrimination, You're not clever." This constitutes a *saṁsṛṣṭi* of *svabhāvokti* and *ākṣepa.*[136]

Moreover, another *saṁsṛṣṭi* takes place between *vyabhicāri-bhāvas,* such as: *garva* (overweening pride), *dhairya* (steadfastness of the heart), *dainya* (meekness), *glāni* (witheredness of body), *nirveda* (self-disparagement), and *avahitthā* (concealment), which are implied from single words and from the overall sense.

3.67
yathā vā,

Another example of *saṁsṛṣṭi:*

ucchūna-stanitasya sarva-sukha-daḥ kṛṣṇāmbudasyodayo
vātāḥ śīkara-vāhinaḥ sumanasāṁ vīthī vikāśaṁ gatā
snigdhā bhūr gata eva saṁjvara-bharaḥ śyāmāyamānā diśaḥ
sphītaṁ gokulam unmadāś ca saritaḥ śītā giri-droṇayaḥ

ucchūna—loudly; *stanitasya*—[of the clouds] that are rumbling (or *ucchūna-stani tasya,* where *ucchūna-stani* means "O girl with raised breasts," and *tasya* means "his"); *sarva-sukha-daḥ*—gives happiness to everyone; *kṛṣṇa-ambudasya*—of the blackish cloud (or of the cloud along with Kṛṣṇa); *udayaḥ*—the appearance; *vātāḥ*—the

136 The implied *svabhāvokti* is "By nature You're a bee, so You're ignorant". The *ākṣepa* ornament (hinting by negating) is implied: By stating that He is mad, she negates that He is clever, and that hints at the uselessness of talking further on this topic (8.155). Kavi Karṇapūra makes the implied rebuke clear.

breezes; *śīkara*—drops of water (i.e. mist); *vāhinaḥ*—are carrying; *sumanasām*—of flowers; *vīthī*—the row (the multitude); *vikāśam gatā*—has reached the state of blooming; *snigdhā*—is moist (soft); *bhūḥ*—the ground; *gataḥ*—has gone away; *eva*—only; *saṁjvara-bharaḥ*—excessive heat; *śyāmāyamānāḥ*—have become blackish; *diśaḥ*—the directions; *sphītam*—is flourishing (i.e. greatly happy); *gokulam*—[the inhabitants of] Gokula; *unmadāḥ*—are extravagant; *ca*—and; *saritaḥ*—the rivers; *śītāḥ*—are cool; *giri*—mountains; *droṇayaḥ*—and valleys.

The appearance of a loudly rumbling blackish cloud makes everyone happy. The breeze is carrying mist and the flowers have bloomed. The earth has become moist and the excessive heat has been dispelled. The directions have become dark, the bliss of Gokula has greatly increased, the rivers are boisterous, and the mountains and the valleys have become cool.

atra śabda-śakty-udbhavārtha-śakty-udbhava-dhvanyoḥ saṁsṛṣṭyā dhvani-saṁsṛṣṭiḥ, tathālaṅkārāṇāṁ vastunāṁ ca saṁsṛṣṭiḥ.tathā hi—guru-samīpa-sthitāṁ govardhana-nikaṭa-nagara-nāgarīṁ prati giri-kandarāsaṅketa-sthaṁ śrī-kṛṣṇaṁ vijñāpayituṁ vyājena daivopanataṁ meghodayaṁ lakṣyī-kṛtya kācit sakhī vadati. vācyārthaḥ sphuṭa eva. atroddīpana-vibhāvaś ca sphuṭo bhavan tulya-yogitālaṅkāraṁ vyanakti. śrī-kṛṣṇaś ca saṅketa-sthaḥ, ambudodayaś cābhūd iti yaugapadya-pratipattyā tulya-yogitā, karma-dhārayopalakṣaṇa-tṛtīyā-tatpuruṣa-pada-mātrayoḥ saṁsṛṣṭiḥ. kṛṣṇāmbudayoḥ sādharmyād upamālaṅkāro vyaṅgyaḥ. ucchūna-stanitasyeti—ucchūna-garjitatvenāmbudasya varṣukatvam, tena ca śīghram abhisareti vastu vyaṅgyam. he ucchūna-stani, tasyeti sa-bhaṅga-saṁśleṣeṇa sambodhayamāna-janasya prauḍhatvam, tena ca stana-bharākrāntatayā gamana-māntharyam, tena ca nātaḥ paraṁ vilambanīyam iti dhvani-pratidhvany-anudhvananam, tasyeti—sarvanāmno mahimnā kṛṣṇasya parama-durlabhatā, tathā ca bahu-vallabhatvam. sarva-sukha-da iti hetor hetv-alaṅkāro vyaṅgyaḥ, tasmān nātaḥ paraṁ vilamba-kārya iti vastu. vātāḥ śīkara-vāhina iti svabhāvākhyānam, tena ca surata-śrama-jala-kaṇāpahāriṇaś caite bhaviṣyantīti vastu. sumanasāṁ mālatīnām iti pūrva-vat svabhāvākhyānam.

tena sumanasāṁ māna-rahitānām, anyāsām aṅganānāṁ ca vīthī samūhaḥ kṛṣṇo 'bhisartavya iti yo vikāśaḥ prasādas taṁ gateti vastu. tena ca yāvat kāpi taṁ nābhisarati, tāvat tvam abhisareti vastu. snigdhābhūr iti—caraṇa-saṁcaraṇa-sukha-datvam, paraṁ ca—snigdhā abhūḥ, tava manasi vāmyaṁ ca nāsti, tat katham ataḥ paraṁ vilambasa iti vastu. snigdhātve hetuḥ—gata eva saṁjvara-bhara iti hetv-alaṅkāraḥ. tena ca tvad-ākāreṇaiva mayā tvad-antaḥ-karaṇaṁ jñātam iti sva-cāturya-prakaṭanam. śyāmāyamānā diśa ity alakṣyā bhūtvā gamiṣyasi, tena na kāpi śaṅketi vastu.vyaṅgya-pakṣe, gokulaṁ—vraja-sthalī, sphītaṁ—janākīrṇam, tenātra tam ānetuṁ na śaknomi. sarito yamunādyā utpūrāḥ, tena taṭādau ca na saṅketa-yogyatā. tarhi pāriśeṣyāt śītā giri-droṇaya iti bhaṅgyā tatraivābhisāraḥ kriyatām. tatraivāgato 'sti kṛṣṇa iti vyañjakānāṁ saṁsṛṣṭir eva. evaṁ-vidhā eva dhvanaya uttamottama-kāvya-lakṣaṇa-bījam. dhvaner vyāpāra-yugalaṁ dhvananam anudhvananaṁ ca. yatra kevalaṁ dhvananam, tad uttamaṁ kāvyam, yatra tu dhvananānudhvanane, tad uttamottamam. prācīnais tu sarveṣām uttamatvaṁ likhyate, tat tu nāsmākam abhīṣṭam, yataḥ "tvām asmi vacmi" ity-ādau vacer arthāntara-saṅkramita-vācya-dhvaneḥ, "snigdha-śyāmala-kānti-lipta-viyataḥ" ity-ādeś cānudhvanana-rūpārthāntara-saṅkramitātyanta-tiraskṛta-saṁsṛṣṭyā ca mahā-dhvaner eka evāsvādaś cel labhyate, tais tu labhyatāṁ nāma, na tv asmābhiḥ.

There is a *saṁsṛṣṭi* by the combination of *śabda-śakti-bhū dhvani* and *artha-śakti-bhū dhvani.* There are also combinations between *alaṅkāra-dhvanis* and *vastu-dhvanis.*

[This is the background story:] A certain *sakhī* speaks to a her group leader, who is in a village near Govardhana, in the presence of her elders. The *sakhī* points to a cloud which had appeared by chance. On the pretext of speaking about the cloud, she talks about Kṛṣṇa, indicating that now He is in a cave of Govardhana, the scheduled meeting place. The literal meaning of the verse is clear.

The *uddīpana* (stimulus) is also very clear, and it suggests the *tulya-yogitā* ornament: The cloud has risen and Kṛṣṇa has come to the meeting place. Both happened at the same time.

There is a combination (*saṁsṛṣṭi*) of a *karma-dhāraya* compound (*kṛṣṇāmbuda* is taken to mean "blackish cloud")[137] with an indicative *tṛtīyā-tatpuruṣa* compound (*kṛṣṇāmbuda* is taken to mean "the cloud along with Kṛṣṇa").[138]

On account of a similitude between Kṛṣṇa and a dark cloud, a simile is implied.[139]

The word *stanitasya* in *ucchūna-stanitasya* means *garjitasya* (rumbling). [The *sakhī* means to say:] "The cloud is about to shower because it is rumbling. You should quickly go to the meeting place." This is an implied idea.

The compound *ucchūna-stanitasya* can also be taken as *ucchūna-stani* (O you who have raised breasts) and *tasya* (His). The excellence of the person who is addressed is thus implied by the different breakup of these words. Therefore: "Your going will be slow since your breasts are heavy." "So don't delay any longer." A *dhvani* occasions another that way.

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137 Kavi Karṇapūra says the *karma-dhāraya,* in the sense of "blackish cloud", makes a *dhvani* insofar as it is an *uddīpana,* and so there is a *saṁsṛṣṭi* of two *dhvanis*. However, an *uddīpana* is not a *dhvani.* Kavi Karṇapūra follows Mammaṭa's methodology (*Kāvya-prakāśa* verse 112): Mammaṭa would say that the word *kṛṣṇāmbuda* in the sense of "blackish cloud" is a *rasa-dhvani* since it is an aspect of the *rasa-dhvani* (an *uddīpana*).

138 The compound *kṛṣṇāmbuda* analyzed as a *tṛtīyā-tatpuruṣa* is an implied *sahokti* ornament (conjoined statement): "A cloud has come, and so has Kṛṣṇa." Kavi Karṇapūra expressed this meaning as an implied *tulya-yogitā.* The problem with the interpretation of *kṛṣṇāmbuda* as a *tṛtīyā-tatpuruṣa* is that the sense of *saha* is ruled out in a *tatpuruṣa* compound, according to Jīva Gosvāmī: *yatra yatra samāsena viṣṇubhakty-artho guptaḥ syān nātivyaktaś ca syāt tatra tatra ca na samāsa iṣṭaḥ, yathā hetu-cihna-sahārtha-tṛtīyāyām* (*Hari-nāmāmṛta-vyākaraṇa* 957). However, the general idea holds by considering *kṛṣṇāmbuda* as a *dvandva* compound declined in the singular (*kṛṣṇāmbudasyodayaḥ* would mean "The appearance of Kṛṣṇa and that of a cloud have occurred"), by the rarely applied rule: *sarvo 'pi dvandvo vibhāṣayaika-vad bhavati,* "All *dvandva* compounds can optionally be singular" (*Kāśikā* 1.2.63).

139 The verse features the *aprastuta-praśaṁsā* ornament (indirect expression (8.97). In this ornament, a similitude is always implied, but sometimes it is negligible. Here it amounts to a simile proper. It is second-rate.

Additionally, the word *tasya* suggests that Kṛṣṇa is difficult to attain; this suggestion is due to the force of the pronoun.[140] And that is because Kṛṣṇa has many lovers.

Due to the word *sarva-sukha-da* (it gives pleasure to all), the *hetu alaṅkāra* "since He makes everyone happy" is suggested. The idea implied by that is: "You shouldn't delay any longer.

The description of the wind conveying mist is an instance of the *svabhāvokti* ornament. This *alaṅkāra* suggests the following *vastu:* The breeze will dissipate the drops of perspiration caused by exertion during lovemaking.

When it is said that the flowers (*sumanas*), such as jasmines, are blooming, that is another instance of the *svabhāvokti* ornament. The word *sumanasām* can also be interpreted as *su-manasām,* "[the blooming state (*vikāśa*)] of women who have a good mind," in other words: "of the other girls, who have no pique."

The word *vīthī* simply means "multitude," and *vikāśa* can signify *prasāda* (sastisfaction, peace of mind). Thus the *vastu* behind the clause *sumanasāṁ vīthī vikāśaṁ gatā* is: "Many other girls who had no *māna* attained peace of mind knowing they will meet Kṛṣṇa." A further *vastu* is: "As long as some girl doesn't meet Him, you should go and meet Him right away."

The words *snigdhā bhūḥ* (the earth is moist) means the ground is a pleasure to walk on. The same words may be interpreted as *snigdhā abhūḥ,* meaning "You have become amiable: there is no haughtiness in your heart." The *vastu* suggested is: "Why are you delaying?"

The reason the earth is moist is expressed by the words "The excessive heat has been dispelled." This is the *hetu alaṅkāra.* By that too she shows her cleverness to her group leader: "I read your mind because you have the exact same form (you have become moist)."

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140 The pronoun *tat,* of which the word *tasya* is the genitive case, can also mean "the well-known one" (the sense of *prasiddha*) (10.52).

The *vastu* suggested by the words *śyāmāyamānā diśaḥ* (the directions have become dark) is: "By remaining unseen, there is no doubt that you'll be able to go unnoticed, so don't worry."

There are additional implied ideas. Gokula refers not to the inhabitants of Gokula but to the land of Vraja, and *sphītam* (greatly) signifies that Gokula, meaning Vraja, is crowded with people. Therefore "You cannot bring Kṛṣṇa here."

Additionally, the word *saritaḥ* (rivers) denotes the Yamunā and so on, and in this sense *sphītam* means "overflowing", thus "It's not appropriate to organize a rendezvous on a riverbank."

By a process of elimination (only the words *śītā giri-droṇayaḥ* are left to analyze), what is inferred is that the hills and the valleys are the only suitable places to meet Kṛṣṇa. The idea is that Kṛṣṇa has already arrived there.

There are combinations (*saṁsṛṣṭi*) of many suggestions that way. *Dhvanis* like these are the reason poetry is called *uttamottama-kāvya* (one first-rate implied sense occasions another).

There are two kinds of *dhvanis:* a single *dhvani* and an *anudhvani* (subsequent implied sense). When there is a single *dhvani,* the poetry is called *uttama-kāvya* (excellent poetry), but when there is a *dhvani* and an *anudhvani,* the poetry is classed as *uttamottama-kāvya* (superexcellent poetry).

All the previous poetical theorists only spoke of *uttama kāvya.* But we do not agree with this. If the delight they feel by perceiving the *arthāntara-saṅkramita-vācya-dhvani* in: *tvām asmi vacmi,* "I am talking to you" ("All-important I am talking to you")[141] (*Kāvya-prakāśa* verse 23) is the same as the delight

141 Here the word *asmi* is an indeclinable word that means *aham* (I). Viśvanātha Cakravartī explains that here *asmi* does not just mean "I," it signifies "all-important me" in the sense of "It is I who am talking to you." Thus there is a shift of meaning (*arthāntara-saṅkramita vācya-dhvani*): *"tvām asmi vacmi" ity-ādau vartamāno 'haṁ tvāṁ vacmi ity arthaḥ. atrāsmi-padenāhaṁ mukhyotkṛṣṭa-vaktā*

they feel from a *mahā-dhvani* by the *saṁsṛṣṭi* of an *arthāntara-saṅkramita-dhvani,* in the form of an *anudhvani,* and an *atyanta-tiraskṛta-vācya-dhvani* in the verse that begins *snigdha-śyāmala-kānti,* then let them have such a uniform relishment if they want; we relish those meanings differently.

COMMENTARY

This is the verse:

snigdha-śyāmala-kānti-lipta-viyato vellad-balākā ghanā
vātāḥ śīkariṇaḥ payoda-suhṛdām ānanda-kekāḥ kalāḥ
kāmaṁ santu dṛḍhaṁ kaṭhora-hṛdayo rāmo 'smi sarvaṁ sahe
vaidehī tu kathaṁ bhaviṣyati ha hā hā devi dhīrā bhava [142]

"The clouds smear the sky with a loveliness, a glossy dark color. The breezes carry mist. The cranes are going in the sky, and the peacocks, the friends of the clouds, blissfully make the sweet sound *kekā* at will. Let it be. My heart is unwaveringly hard. I am Rāma. I tolerate everything. But how will Sītā be able to live? Alas, alas, Devī, Be patient!"

The verse is suggestive of *vipralambha.* Ānandavardhana comments: *ārthāntara-saṅkramita-vācyo yathā, snigdha-śyāmala […] ity atra rāma-śabdaḥ, anena hi vyaṅgya-dharmāntara-pariṇataḥ saṁjñī pratyāyyate, na saṁjñi-mātram,* "Here the word Rāma is *arthāntara-saṅkramita-vācya:* He who has the name Rāma is made to be understood as one who changed in terms of having another, implied attribute (being able to naturally tolerate heavy sorrow), but it is not that only He who is so named is made to be perceived" (*Dhvany-āloka* 2.1).

Mammaṭa elaborates: *atra lipteti payoda-suhṛdām iti cātyanta-tiraskṛta-vācyayoḥ saṁsṛṣṭiḥ. tābhyāṁ saha rāmo 'smīty arthāntara-saṁkramita-vācyasyānugrāhyānugrāhaka-bhāvena*

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ity arthāntara-saṅkramita-vācya-dhvaniḥ. (*Subodhinī*). Mammaṭa gives that as an example of first-rate poetry.

142 *Dhvany-āloka* 2.1; *Kāvya-prakāśa* verse 112.

rāma-pada-lakṣaṇaika-vyañjakānupraveśena cārthāntara-saṁkramita-vācya-rasa-dhvanyoḥ saṁkaraḥ, "There is a *saṁsṛṣṭi* of two *atyanta-tiraskṛta-vācya-dhvanis,* in "The sky is smeared by clouds" and "the peacocks are friends of the clouds" (these are two *virodha* ornaments). There is a *saṅkara* of *arthāntara-saṅkramita-vācya-dhvani* and *rasa-dhvani* (*vipralambha*) both by the mode of "facilitated and facilitator" between those two *atyanta-tiraskṛta-vācya-dhvanis* on the one hand and the *arthāntara-saṅkramita-vācya-dhvani* in the word Rāma on the other and by the mode of "two *dhvanis* in the same word"." (*Kāvya-prakāśa,* verse 112)

The poetical theorists are known to indulge in splitting hairs. The *arthāntara-saṅkramita-vācya-dhvani* in the word Rāma amounts to a *vibhāva* (namely a quality of the hero): It partly evokes the *vipralambha,* but here Mammaṭa classes it as the *rasa-dhvani* itself when he says "two *dhvanis* in the same word" (the *arthāntara-saṅkramita-vācya-dhvani* and the *vibhāva*). Further, the two *virodha* ornaments act like *uddīpanas* and thus evoke the *vipralambha.*

ity alaṅkāra-kaustubhe dhvani-nirṇayo nāma tṛtīyaḥ kiraṇaḥ.

Here ends the third ray in *Alaṅkāra-kaustubha,* entitled "A disquisition on *dhvani.*"

Fourth Ray

Second-rate Poetry

4.1

atha guṇī-bhūta-vyaṅgya-nirṇayaḥ. atha guṇī-bhūta-vyaṅgyāni kiyanti bhavantīty ākāṅkṣāyāṁ teṣāṁ bhedān āha. yadyapi "madhyame tatra madhyamam" iti pūrvoktasya madhyama-kāvyasyaiva guṇī-bhūta-vyaṅgyatvam, tathāpi dhvaner avaiśiṣṭye vaiśiṣṭye ca hetv-antaropādhito guṇa-bhāvād guṇī-bhūtatvam iti cvy-artha eva dvaividhyaṁ bodhayati. tatrāvaiśiṣṭye bhedo nāsti, eka-rūpatvāt, dvitīye tu bhedo'ṣṭadheti sūtrayati—

Now, in response to the anticipated question: "How many kinds of second-rate poetry are there?", he describes them. The concept of second-rate implied meaning was mentioned earlier: "Poetry is average when the *dhvani* is average" (1.14).

The suffix *cvi* in the term *guṇī-bhūta* (second-rate, literally: it has become secondary) indicates two stages: An implied sense became secondary because a secondariness was attributed to it, for diverse reasons.

An implied sense is either excellent or nonexcellent. There is no subdivision of a nonexcellent implied sense, but there are eight varieties of an excellent implied sense that has become secondary.

COMMENTARY

Viśvanātha Cakravartī explains: The derivation of *guṇī-bhūta* is: *aguṇo guṇī-bhavati,* "What was not secondary becomes secondary" (*Subodhinī*). The rule of thumb is that a *dhvani* is average when it is not more astonishing than the expressed meaning of the sentence.

An implied sense in third-rate poetry, though lifeless by nature, can still be classed either as a *vastu-dhvani,* an *alaṅkāra-dhvani* or a *rasa-dhvani.* For example, in Kavi Karṇapūra's illustration of third-rate poetry he says the *dhvani* is lifeless (1.18). That *dhvani* is a *raudra-rasābhāsa.* Kavi Karṇapūra raised the standards of poetry. In Mammaṭa's methodology, *raudra-rasābhāsa* corresponds to the *ūrjasvī* ornament, which belongs to the *aparāṅga* variety of second-rate implied sense (4.5). A third-rate implied sense is "obvious", meaning it is even more obvious than the *sphuṭa* variety of second-rate implied sense (4.3). In Mammaṭa's methodology, third-rate poetry is simply characterized either by an ornament of sound or by an ornament of meaning in which the implied sense, if any, is negligible. Some ornaments of meaning inherently contain an implied sense, such as an implied similarity, therefore the poetry might be ugraded to second-rate depending on the quality of that implied sense.

4.2

The eight varieties are made into a *sūtra* as follows:

sphuṭam aparāṅgaṁ vācya-praposạkaṁ kaṣṭa-gamyaṁ ca
sandigdha-prādhānyaṁ tulya-prādhānya-kāku-gamye ca
amanojñaṁ ceti guṇī-bhūta-vyaṅgyasya bhedāḥ syuḥ (1)

The eight kinds of second-rate implied meanings are:

1. ***sphuṭa*** (obvious),
2. ***aparāṅga*** (an aspect of another) (a main *rasa* is a subsidiary aspect of a minor *rasa*),
3. ***vācya-prapoṣaka*** (substantiating a literal meaning in the sentence),
4. ***kaṣṭa-gamya*** (understood with difficulty),
5. ***sandigdha-prādhānya*** (a doubt about which implied sense is predominant),
6. ***tulya-prādhānya*** (the literal meaning and the implied meaning are equally predominant),
7. ***kāku-gamya*** (understood with a modulation of the voice), and
8. ***amanojña*** (not as charming as the literal meaning of the text).

4.3
krameṇodāharaṇāni,

Examples are shown in order.
(1) [This illustrates *sphuṭa* (obvious):]

dṛṣṭā bhāgavatāḥ kṛpāpy upagatā teṣāṁ sthitam taiḥ samaṁ
jñātaṁ vastu viniścitaṁ ca kiyatā premṇāpi tatrāsitam
jīvadbhir na mṛtaṁ mṛtair yadi punar martavyam asmādṛśair
utpadyaiva na kiṁ mṛtaṁ bata vidhe vāmāya tubhyaṁ namaḥ

dṛṣṭā—was seen; *bhāgavatāḥ*—the Lord's devotees; *kṛpā*—mercy; *api*—too; *upagatā*—was attained; *teṣām*—their; *sthitam*—situated; *taiḥ*—with them; *samam*—together; *jñātam*—was understood; *vastu*—the thing; *viniścitam*—ascertained [as the essence of all (says VCT)]; *ca*—and; *kiyatā*—with how much; *premṇā*—love; *api*—also; *tatra*—there; *āsitam*—sitting; *jīvadbhiḥ*—by those who are living; *na*—does not occur; *mṛtam*—death; *mṛtaiḥ*—by those who are dead; *yadi*—if; *punaḥ*—moreover; *martavyam*—dying; *asmādṛśaiḥ*—by people like us; *utpadya eva*—right after taking birth; *na*—is there no; *kim*—why?; *mṛtam*—death; *bata*—alas!; *vidhe*—the creator (or Providence) (*vidhe = vidhātre*); *vāmāya*—crooked (cruel); *tubhyam*—unto you; *namaḥ*—obeisances.

I saw the devotees of the Lord and attained their mercy. I was with them. I understood the real thing ascertained by them as the essence of all. I used to sit among them with so much love. If persons like us don't die while we're in a good condition, and moreover if we'll have to die in a miserable state, then why don't we just die after taking birth? Alas, O cruel fate, obeisances to you.

atra jīvadbhir iti snigdhāvasthaiḥ, mṛtair iti tad-viparītāvasthair ity arthāntara-saṅkramita-vācyam, tat tu sphuṭam iti guṇī-bhūtam.

Here *jīvadbhiḥ* (by those who are alive) signifies "by those who are in a happy stage of life." And the word *mṛtaiḥ* (by those who passed away) signifies "by those in a miserable stage of life."

These two suggestions are instances of *arthāntara-saṅkramita-vācya* (the literal meaning slightly changes). However, those suggestions are obvious (*sphuṭa*), and so they are secondary (*guṇī-bhūta*).

COMMENTARY

The *sphuṭa* variety of second-rate suggestions was already illustrated in text 2.29, because *sphuṭa* corresponds to the *agūḍha* variety (not subtle) of purposeful figurative usage. But *sphuṭa* is broader inasmuch as figurative usage need not be involved (1.17).

4.4

yathā vā,

Another example of *sphuṭa* (obvious):

śayana-sahacarīṇāṁ locanair arcyamānā-
ny atirati-jaya-lakṣmī-lakṣmabhiḥ pakṣmalāni
rahasi sa-bahu-mānaṁ cumbyamānāni dṛgbhyāṁ
svajata iva mṛgākṣī svāṅgakaiḥ svāṅgakāni

śayana—while taking rest; *sahacarīṇām*—of those who accompany (the servants); *locanaiḥ*—by the eyes; *arcyamānāni*—are worshiped; *ati-rati*—in the eminent [battle of] love; *jaya*—during the victory; *lakṣmī*—of beauty; *lakṣmabhiḥ*—with signs; *pakṣmalāni*—reddish ("they have saffron"[143]); *rahasi*—in a secret place; *sa-bahu-mānam*—with great respect; *cumbyamānāni*—are being kissed (seen); *dṛgbhyām*—by the eyes; *svajate*—is embracing (touching); *iva*—as if; *mṛga-akṣī*—the doe-eyed girl; *sva-aṅgakaiḥ*—with her soft limbs; *sva-aṅgakāni*—her soft limbs.

This doe-eyed girl attained glory in the battle of love. Her limbs, colorful due to marks that reveal the resplendence of her triumph, are worshiped by the eyes of her maidservants while

143 *pakṣmākṣi-lomni kiñjalke tantv-ādy-aṁśe 'py aṇīyasi,* "*Pakṣma* means eyelashes, saffron, a spider's thread, and very minute" (*Amara-koṣa* 3.3.121). The suffix *la* is used to indicate possession.

she takes rest in a secret location. With much reverence she kisses her limbs with both eyes. She as if embraces her limbs with her limbs.

atra "arcyamānāni" "pakṣmalāni" "cumbyamānāni dṛgbhyāṁ" "svajate" ity-ādīny arthāntara-saṅkramita-vācyāni, tāni sphuṭāny eva.

Here the words *arcyamānāni* (are worshiped), *pakṣmalāni* (colorful), *cumbyamānāni dṛgbhyām* (kissed with both eyes), and *svajate* (she embraces) are instances of *arthāntara-saṅkramita-vācya* (the literal meaning changes to another sense). The changes of meaning are obvious (*sphuṭa*).

COMMENTARY

Viśvanātha Cakravartī: The sense of *arcyamānāni* (are worshiped) is: *sva-sāphalya-mananena sādaraṁ dṛṣṭāni,* "Her maidservants very respectfully look at her limbs by thinking that their lives have become successful." In *pakṣmalāni,* the implied sense is that her limbs are colorful due to signs of lovemaking. The sense of *cumbyamānāni dṛgbhyām* (she kisses her limbs with both eyes) is: *āsakti-pūrvakaṁ dṛṣṭāni* (she looks at her limbs with much fondness), and this suggests this idea (*vastu-dhvani*): "Today I have become successful." The sense of *svajate* (she embraces) is: *punaḥ punaḥ spṛśati* (she repeatedly touches them). All these changes of meaning are obvious (*Subodhinī*).

The word *arcyamānāni* (are worshiped) is an instance of *atyanta-tiraskṛta-vācya.* Nonetheless, the figurative meaning is *sphuṭa.* The same applies to "kissed with both eyes". They are two *virodha* ornaments (semblance of a contradiction).

The literal meaning of *pakṣmalāni* is "reddish". By the convention of poets, the idea is that her lover's nail marks on her skin add color to it. Most of the time, *pakṣma* means eyelashes. According to Kavi Karṇapūra, when a word that has a strong conventional sense is used in a lesser-known meaning, that is a form of figurative usage; he gave the word *maṇḍapa* as an example (2.10).

4.5
aparāṅgaṁ yathā,

(2) An example of *aparāṅga* (a main *rasa* is a subsidiary aspect of a minor *rasa*):

kope yathātilalitaṁ na tathā prasāde
vaktraṁ vidhis tava tanotu sadaiva kopam
ity ākalayya dayitasya vaco-vibhaṅgīṁ
rādhā jahāsa vihasatsu sakhī-janeṣu

kope—when there is anger; *yathā*—as; *atilalitam*—very charming; *na tathā*—not like that; *prasāde*—when there is serenity; *vaktram*—face; *vidhiḥ*—the creator; *tava*—Your; *tanotu*—may he make; *sadā*—always; *eva*—only; *kopam*—anger; *iti*—(end of citation); *ākalayya*—after noticing (hearing); *dayitasya*—of the male beloved; *vacaḥ*—of speech; *vibhaṅgīm*—the crookedness; *rādhā*—Rādhā; *jahāsa*—laughed; *vihasatsu sakhī-janeṣu*—among Her friends, who were laughing (or while Her friends were laughing).

"Your face is not as exceedingly charming when You are serene as it is when You are angry. The creator should always make You angry." Hearing these crooked words of Her beloved, Rādhā laughed among Her friends, who burst into laughter.

atra vipralambha-śṛṅgāro hāsyasyāṅgam. "rādhā vivartitā vinamra-mukhī babhūva" iti cet, tadā kopa-praśamo vrīḍodayaś ceti dhvanir eva syāt.

Here the *vipralambha-śṛṅgāra-rasa* is an aspect of *hāsya-rasa* (humor). If the words *rādhā jahāsa vihasatsu sakhī-janeṣu* (Rādhā laughed among Her friends, who burst into laughter) were replaced with *rādhā vivartitā vinamra-mukhī babhūva* (Rādhā turned around and lowered Her face), the implied meanings would be that Her anger dissipated and a rise of bashfulness occurred.

COMMENTARY

The verse features *vipralambha* in the sense that Kṛṣṇa was not present: The *sakhīs* reiterated His words. In the replacement clause, the *hāsya-rasa* is removed, therefore the implied meanings (*bhāva-śānti* and *bhāvodaya*) are first-rate.

4.6

yathā vā,

Another example of *aparāṅga:*

mugdhe parihara mānaṁ
mānaya vacanaṁ priyāli-vṛndasya
yauvanam idam ambhoruha-
dala-jala-bindūpamaṁ viddhi

mugdhe—O simple girl; *parihara*—remove; *mānam*—anger; *mānaya*—pay heed; *vacanam*—to the words; *priya-āli*—dear friends; *vṛndasya*—of your many; *yauvanam*—youth; *idam*—this; *ambhaḥ-ruha*—of a lotus ("which grows on water"); *dala*—on the petal; *jala-bindu*—a drop of water; *upamam*—resembles; *viddhi*—you should know.

Simple girl, give up your *māna* and pay heed to your dear friends's advice: You should know that youthfulness is fleeting like a drop of water on a lotus petal.

atrāpi vipralambha-śṛṅgāra-dhvaniḥ śānta-rasasyāṅgam. "arcaya yauvana-kusumair devaṁ kuñje-caraṁ kim api" ity ukte dhvanir eva syāt.

Here also the *vipralambha-śṛṅgāra-rasa-dhvani* is a subordinate element of another *rasa: śānta.* If the last half of the verse ("You should known that youthfulness is fleeting like a drop of water on a lotus petal") were replaced with: *arcaya yauvana-kusumair devaṁ kuñje-caraṁ kim api,* "Worship with the flowers of your youth a certain god who wanders in the pleasure groves," then the implied sense (the *vipralambha*) would be first-class.

4.7

vācya-prapoṣakaṁ yathā,

(3) An example of *vācya-prapoṣaka* (substantiating a literal meaning in the sentence):

kvāhaṁ gopa-vadhūḥ smarāyuta-jayī gopendra-sūnuḥ kva vā
sārdhaṁ tena ratir mamābhavad iti bhrāntaiḥ paraṁ bhaṇyate
ity evaṁ guru-karṇa-gocaratayā sakhyā samaṁ nirmitāṁ
vāṇīm anyathayāñcakāra pulakī gaṇḍaḥ kuraṅgī-dṛśaḥ

kva—where?; *aham*—am I; *gopa*—of a cowherd; *vadhūḥ*—the wife; *smara*—of Cupids; *ayuta*—ten thousands; *jayī*—who defeats; *gopa-indra*—of the king of cowherds; *sūnuḥ*—the son; *kva*—where is?; *vā*—and; *sārdham tena*—with Him; *ratiḥ*—love; *mama*—my; *abhavat*—occurred; *iti*—end of citation; *bhrāntaiḥ*—by people who are mistaken; *param*—loudly; *bhaṇyate*—it is said; *iti*—thus; *evam*—in this way; *guru*—of her elders; *karṇa-gocaratayā*—within the range of the ears; *sakhyā samam*—with a friend; *nirmitām*—that occurred; *vāṇīm*—the words; *anyathayāñcakāra*—altered [her words] (made her words false); *pulakī*—which has horripilation; *gaṇḍaḥ*—the cheek; *kuraṅgī-dṛśaḥ*—of the doe-eyed girl.

"I am just the wife of a cowherd, and He, the son of the king of cowherds, excels thousands of Cupids! Some foolish people say I love Him." A doe-eyed girl spoke these words to a *sakhī* within earshot of her elders, but her cheeks, which had goose bumps, made her words false.

atra "anyathayāñcakāra" ity asya vācyasya gaṇḍasya pulakitatvaṁ prapoṣakam. "ity evaṁ guru-karṇa-gocaratayā sakhyā samaṁ jalpane romāñcotkiram añcalena su-mukhī gaṇḍa-sthalīm āvṛṇot" ity ukte dhvanir eva syāt.

Here the mention of horripilation on the cheeks virtually reiterates the literal meaning: "made her words false". However, if the second half of the verse were modified as follows:

ity evaṁ guru-karṇa-gocaratayā sakhyā samaṁ jalpane
romāñcotkiram añcalena su-mukhī gaṇḍa-sthalīm āvṛṇot

"While thus talking to her friend within earshot of her elders, the beautiful girl covered her cheeks, replete with goose bumps, with the edge of her sari," then the *dhvani* would be first-class.

COMMENTARY

In the new version, her covering her cheeks is an instance of *avahitthā vyabhicāri-bhāva-dhvani* (concealment). And this eminently suggests that she loves Kṛṣṇa.

4.8

yathā vā,

Another example of *vācya-praposaka:*

kāṭhinyaṁ guṇa eva yena bhavatī kāntasya keśa-grahaṁ
sneho dūṣaṇam eva yena labhate daipī daśā dagdhatām
tubhyaṁ kaṅkatike namo 'stu dhig iti snehām iti vyāja-vāg-
vinyāsā cikura-prasādhana-vidhau kṛṣṇena sā sasvaje

kāṭhinyam—hardness; *guṇaḥ*—quality; *eva*—actually; *yena*—because of which [hardness]; *bhavatī*—you; *kāntasya*—of the beloved (Kṛṣṇa); *keśa-graham*—taking the hair; *snehaḥ*—softness (or oilyness); *dūṣaṇam*—is a fault; *eva*—actually; *yena*—because of which [softness (or oilyness)]; *labhate*—attains; *daipī*—of a lamp; *daśā*—the ghee wick; *dagdhatām*—the state of being burnt; *tubhyam*—to you; *kaṅkatike*—O comb!; *namaḥ*—obeisances; *astu*—may there be; *dhik*—fie on you; *iti*—thus; *snehām*—softness[144] (or oiliness); *iti*—in this way; *vyāja*—is on a pretext; *vāk*—of words; *vinyāsā*—she whose placement (utterance); *cikura*—of the hair; *prasādhana*—the arrangement (combing); *vidhau*—while doing; *kṛṣṇena*—by Kṛṣṇa; *sā*—she; *sasvaje*—was embraced.

144 Kavi Karṇapūra uses the word *sneha* in the feminine. In the classical Sanskrit dictionaries, the word *sneha* is masculine. According to *Monier-Williams,* however, *sneha* can be feminine. In the translation, the masculine word is used. The usage of the feminine gender suggests this: "Fie on feminine softness."

"Hardness is actually a quality because you are able to comb the beloved's hair. *Sneha* (oilyness or softness) is actually a fault because, on account of *sneha,* a ghee wick ends up burnt. Obeisances to you, comb. Fie on *sneha*!" A young woman thus spoke under a pretext while combing Kṛṣṇa's hair. Then Kṛṣṇa embraced her.

atra vipakṣa-ramaṇīṁ prati kāṭhinyādi-doṣa-prasañjanena prāgalbhyātiśaya-prakaṭanena vāsūyā.[145] *ātmānaṁ prati sneha-mayatva-guṇāropeṇa svādhika-santāpa-prakaṭanena dainyam. kāṭhinya-snehayor guṇa-doṣatvāropeṇātyanta-tiraskṛta-vācya-dhvanitvam. kaṅkatikāṁ prati vipakṣa-ramaṇītvāropeṇa samāsoktiḥ. "tubhyaṁ namo 'tisnigdhāṁ dhik" iti hāsa-nirvedayoḥ śābalyam. evaṁ bhūyasām api vilakṣaṇenottamottamam api kāvyaṁ "vyāja-vāg-vinyāsā" ity ekasyaiva padasya vācyasya poṣakatvād uttamottamatvaṁ vihāya kevala-guṇī-bhūta-vyaṅgyatvenottamatvaṁ jātam, kintu "dhig iti snehām itīṣat-smitaṁ jalpantī cikura-prasādhana-vidhau" ity-ādi cet tadāsyottamottamatvam eva.*

Here jealousy toward a rival heroine is indicated by the attribution of faults such as hardness and by the speaker's manifesting much boldness (by combing His hair at the same time). She exhibits meekness toward herself by revealing her affliction, by means of attributing softness to herself. The attribution of a quality to hardness and of a fault to softness are *atyanta-tiraskṛta-vācya dhvanis* (implied sense where the literal meaning is totally obliterated).

By superimposing a rival girl on the comb, there is the *samāsokti* ornament (concise statement).[146]

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145 Purī Dāsa: Two manuscripts out of six have the reading *cāsūyā* instead of *vāsūyā*.

146 The speaker is talking to the comb, but she is really talking about a rival girl. That is hinted at by the feminine gender of the word comb (*kaṅkatikā,* which becomes *kaṅkatike* in the vocative) (Commentary 8.91).

In addition, there is a *bhāva-śābalya-dhvani* (conflicting mix) (5.263) of sneer (*hāsa*) and self-disparagement (*nirveda*): "Obeisances to you" and "Fie on *sneha*".

Even though the poetry could be classed as *uttamottama* (superexcellent) on account of the distinctiveness of many *dhvanis* that way, still, simply because this one word, *vyāja-vāg-vinyāsā* (she spoke under a pretext), reiterates what is stated (Obeisances to you, comb), the verse is only classed as *uttama* (excellent) due to this one instance of *guṇī-bhūta-vyaṅgya* (second-rate poetry).

However, if the words *dhig iti snehām iti vyāja-vāg-vinyāsā* ("Fie on *sneha*!" A heroine thus spoke under a pretext) were replaced with: *dhig iti snehām itīṣat-smitaṁ jalpantī* (while whispering this with a slight smile: "Fie on *sneha*"), then the verse would be *uttamottama-kāvya* (superexcellent poetry).

COMMENTARY

The real problem with the verse is that the term *vyāja-vāg-vinyāsā* (she spoke under a pretext) gives away the occurrence of the implied meaning:She is really talking about a rival girl.

The implied sense is based on Denotation, not Indication, because the meanings "Hardness is a quality" and "*Sneha* is a fault" literally make sense.

Viśvanātha Kavirāja classes the fault in a separate category, without naming it: *yatra ca śabdāntarādinā gopana-kṛta-cārutvasya viparyāsaḥ,* "Second-rate poetry also occurs when the literary beauty constructed by a concealment is marred by another word" (*Sāhitya-darpaṇa* 4.14) (*Bhakti-rasāmṛta-śeṣa* 3.63).

Kavi Karṇapūra's previous verse too falls in this category: The words "Her cheeks, which had goose bumps, made her words false" give away the significance (implied sense) of the horripilation: Her words are false.

In Mammaṭa's and Viśvanātha Kavirāja's methodologies, the category of second-rate poetry named *vācya-siddhy-aṅga* is so called because an implied sense justifies a literal meaning in the sentence. This often occurs in a one-word metaphor which is part of a *paramparita-rūpaka* (serial metaphors). For instance: *tvan-mānase kanaka-paṅkajinītayāsau,* "She is a golden lotus on the Mānasa Lake of Your mind" (8.80). Here the one word *mānasa* (mind; Mānasa Lake) makes an implied metaphor: "His mind is a Mānasa Lake." This metaphor justifies the literal meaning "She is a lotus". In Kavi Karṇapūra's methodology, this can also be classed in the category of *tulya-prādhānya* (4.11). Kavi Karṇapūra's *tulya-prādhānya* differs from Mammaṭa's, and so does his *sandigdha-prādhānya* (4.10). Viśvanātha Kavirāja follows Mammaṭa. Viśvanātha's example of *vācya-siddhy-aṅga* is a *paramparita-rūpaka.*

4.9

kaṣṭa-gamyam asphuṭatayā kleśa-gamyam ity arthaḥ. yathā,

(4) The category called *kaṣṭa-gamya* means an implied sense is understood with difficulty because it is not obvious. For instance:

tvad-abhiramitā dvitīyā
jagaty abhūd advitīyaiva
anumatir apy ananumatis
tithir atithir me niśāpy aniśā

tvat—by you; *abhiramitā*—being made happy; *dvitīyā*—the other woman (the rival); *jagati*—in the world; *abhūt*—has become; *advitīyā*—unrivalled; *eva*—only; *anumatiḥ*—full moon; *api*—also; *ananumatiḥ*—without a permission; *tithiḥ*—the time; *atithiḥ*—a guest; *me*—for me; *niśā*—night; *api*—even; *aniśā*—continuous (forever long).

Delighted by You, that other girl (*dvitīyā*) has become unrivalled (*advitīyā*). The time of the full moon (*anumatiḥ tithiḥ*) became a guest without permission (*ananumatiḥ atithiḥ*). For me, the night (*niśā*) became perpetual (*aniśā*).

atra virodhābhāsena tava prakṛti-vaikṛtya-kāriṇī kāpi śaktir astīti. dvitīyā sapatnīty arthaḥ. ato me mamānumatiḥ kalona-candrā pūrṇimā-tithir anumati-hīnā satī atithir jātety arthaḥ. niśāpi me aniśā śāśvatī aprabhātevāsīd ity arthaḥ. paryāya-prāptāpi me pūrṇimā tithis tvayānanumatiḥ kṛtā, anādṛteti mama jīvanam eva vyartham iti sphuṭam. pratipadam aham apratipadam upāgatā tvat-prabhāveneti ced dhvanir eva. prati padaṁ prati vyavasāyam, apratipadam apratipattim aham upāgatety arthaḥ.

Here the suggestion, hinted at by a semblance of a contradiction (an implied *virodha* ornament), is: "You, Kṛṣṇa, have some special power that changes the nature of things."[147] *Anumati* signifies the full moon (*pūrṇimā-tithi*), which is less by a *kalā.*[148] Being inadmissible (*ananumati*), it became a guest (*atithi*). "In my case, even the night (*niśā*) became perpetual (*aniśā*), as if it didn't have any morning."

The full moon is obtained as a synonym: *anumati.* She says: "You made my time of the full moon (*anumati = pūrṇimā tithi*) a time that is not admissible (*ananumati*)." She disregarded that time, thus it is obvious that she thinks "My life is useless."

If the second half of the verse were replaced by: *prati padam aham apratipadam upāgatā tvat-prabhāvena,* "By Your influence, I become confused about a rendezvous that was made for sure," then the *dhvani* would be first-class.

COMMENTARY

Kṛṣṇa had set up the night of the full moon as the time of a rendezvous with her, but she did not go because she found out that He cheated on another girl. She regrets not having met Him—this is an obvious implied sense, according to Kavi Karṇapūra—but on the other hand she addresses Him by implying mockery.

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147 Viśvanātha Cakravartī specifies that this is an implied mockery. This implied mockery is the implied meaning that is difficult to understand.

148 The word *anumati* is a technical term that denotes the full moon minus one fraction (thus there are two kinds of full moon): *paurṇamāsī tu pūrṇimā. kalā-hīne sānumatiḥ* (*Amara-koṣa* 1.4.8).

The implied mockery is less difficult to catch in the new version especially because the purport of "inadmissible guest" (*ananumatiḥ atithiḥ*) in the first version is not clear.

This variety of second-rate implied sense, *kaṣṭa-gamya,* is the same as the literary fault called *kaṣṭa* (10.108) except that *kaṣṭa-gamya* occurs in an implied meaning.

4.10
sandigdha-prādhānyaṁ yathā,

(5) An example of *sandigdha-prādhānya*
(a doubt about which implied meaning is predominant):

he bhadra[149] *bhādrapada-māsa-caturthikendo*
tubhyaṁ namo 'stu na kadāpi mayāsi dṛṣṭaḥ
śyāmena tena katamena navena yūnā
sākaṁ tathāpi mama kiṁ prathitaḥ pravādaḥ

he—O; *bhadra*—auspicious one; *bhādrapada*—of Bhādra (August-September); *māsa*—in the month; *caturthikā*—on the fourth [day]; *indo*—O moon; *tubhyam*—to you; *namaḥ*—obeisances; *astu*—may there be; *na kadā api*—never; *mayā*—by me; *asi dṛṣṭaḥ*—you have been seen; *śyāmena*—the dark blue one; *tena*—with Him; *katamena*—exquisite; *navena*—fresh; *yūnā*—youth; *sākam*—with; *tathā api*—still; *mama*—of me; *kim*—why; *prathitaḥ*—widespread; *pravādaḥ*—rumor.

O inauspicious moon of the fourth day of Bhādra, obeisances to you. I have never seen you! Why then are there widespread rumours about my being with Him, the dark blue exquisite fresh youth?

atra tava darśanena pravādo bhavatīty anaikāntikam, api tu tathā-vidhādṛṣṭa-dvāraiveti. kiṁ vā nāyaṁ pravādaḥ, satyaiveyaṁ kiṁ-

149 The text reads *he bhadra.* The seems to be a typographical mistake because the irony is confusing. In the translation, we read the text as: *he 'bhadra.*

vadantī, yato bhavad-darśanam antareṇāpi janaiś ced udghuṣyata iti sandigdhaṁ prādhānyaṁ yasya idaṁ guṇī-bhūta-vyaṅgyam apy āsvādasya camatkāritayā dhvani-dharmaṁ bhajata iti na kṛtāsya parivṛttiḥ.

In this verse, there is a doubt about what is predominant. Is this predominant: "A slanderous rumor occurs by seeing you. But this is not universally true, since rumors occur even by not seeing you," or is that predominant: "What people are gossiping about is not slander: It is true because even though I didn't see you, people are talking"?

This poetry is *guṇī-bhūta-vyaṅgya* (second-rate). Although what the main thing is here is doubted that way, the poetry partakes of the quality of *dhvani* (first-rate poetry) insofar as the relishment generates astonishment. Therefore no replacement clause is made here.

COMMENTARY

The moon on the fourth day of the bright half of the month of Bhādra (August-September) is called Gaṇeśa *caturthī,* a day considered to be his birthday. Once, Soma, the moon god, feeling very proud of his beauty, ridiculed Gaṇeśa in the assembly of gods. Gaṇeśa uttered the curse that whoever would see him on that day (Gaṇeśa *caturthī*) would become an object of criticism. Moreover, there is a popular belief that on Gaṇeśa *caturthī,* Kṛṣṇa saw the moon reflected in His cup. That is why He became an object of slander; Kṛṣṇa was accused of stealing the Syamantaka jewel.

4.11

tulya-prādhānyaṁ yathā,

(6) An example of *tulya-prādhānya* (the literal meaning and the implied meaning are equally predominant):

smara-samara-samāptau vakratāṁ bhrūr ahārṣīd
ajaniṣata mṛgākṣyā vīta-lakṣyāḥ kaṭākṣāḥ
dhanur iva kusumeṣor jyā-vimuktaṁ tadāsīd
viviśur iva niṣaṅge mukta-śeṣāḥ pṛṣatkāḥ

smara—of Cupid; *samara*—of the battle; *samāptau*—at the end; *vakratām*—crookedness; *bhrūḥ*—eyebrows; *ahārṣīt*—took away (gave up); *ajaniṣata*—became; *mṛga-akṣyāḥ*—of the doe-eyed girl; *vīta*—has vanished; *lakṣyāḥ*—whose target; *kaṭa-akṣāḥ*—sidelong glances; *dhanuḥ*—a bow; *iva*—like; *kusuma-iṣoḥ*—of Cupid ("he has flower arrows"); *jyā*—from the bowstring; *vimuktam*—released; *tadā*—then; *āsīt*—became; *viviśuḥ*—entered; *iva*—as if; *niṣaṅge*—in the quiver; *mukta-śeṣāḥ*—remaining; *pṛṣatkāḥ*—arrows.

At the end of the battle of love, the doe-eyed girl's eyebrows gave up their crookedness, like Cupid's bow returns to normal when its bowstring is released, and her sidelong glances became glances without a target, like remaining arrows enter back into the quiver.

atrotprekṣālaṅkāreṇopamālaṅkāro dhvanitaḥ. tau sva-prādhānyena sthitāv iti tulya-prādhānyam.

In this verse, the *upamā* ornament (simile) is implied by the *utprekṣā* ornament (fanciful assumption). Both ornaments are equally important. This is *tulya-prādhānya.*

COMMENTARY

Viśvanātha Cakravartī: Once the ladylove lets go of her *māna,* she and Kṛṣṇa can enjoy intimate pastimes, but even then a trace of *māna* subsists. However, at the end of the battle of love, *māna* disappears (*Subodhinī*).

The *utprekṣā* occurs twice, signified by the two words *iva* (like), and so does the implied *upamā.* Only two *utprekṣās* are expressed. Generally, the word *iva* denotes a simile, but when the comparison is very fanciful it is called an *utprekṣā.* The two *utprekṣās* form the entire verse. The two implied similes are: "Her eyebrows are like Cupid's bow" and "Her glances are like Cupid's arrows."

4.12

kāku-gamyaṁ kākv-ākṣiptam, tad yathā,

(7) *Kāku-gamya* (understood by *kāku*) means *kāku-ākṣipta* (implied by a modulation of the voice). For example:

kati na patitaṁ pādopānte na cāṭu katīritaṁ
kati na śapathaḥ śīrṣṇo dattaḥ kṛtā kati na stutiḥ
tad api na gataṁ vāme vāmyaṁ labhasva kṛtārthatāṁ
bhavatu tava tu preyān māno na mānini mādhavaḥ

kati—how much; *na*—was not done; *patitam*—falling; *pāda*—of the feet; *upānte*—near the edge; *na*—was not; *cāṭu*—flattery; *kati*—how much; *īritam*—spoken; *kati*—how many; *na*—were not; *śapathaḥ*—promises; *śīrṣṇaḥ*—to the head; *dattaḥ*—given; *kṛtā*—done; *kati*—how much; *na*—was not; *stutiḥ*—praise; *tat api*—still; *na gatam*—did not attain; *vāme*—O crooked girl; *vāmyam*—contrariness; *labhasva*—may you attain; *kṛta-arthatām*—success; *bhavatu*—let it be; *tava*—your; *tu*—but; *preyān*—dear; *mānaḥ*—pique; *na*—not; *mānini*—O proud girl; *mādhavaḥ*—Mādhava.

No one fell at your feet (?). No flattery was said to you (?). No promise was sworn on the head (?). No one uttered any praise to you (?). Still, O crooked girl, you do not give up your huffiness. So be it, proud girl, may you be successful: Let *māna,* not Mādhava, be your beloved.

atra na patitam, api tu patitam eveti nañ-kākuḥ, tayākṣiptam. nedam acamatkāri, tathāpi "kati nipatitaṁ pādopānte kṛtaṁ kati cāṭu vā, kati kati mayā śīrṣṇaḥ śaptaṁ kati stutir īhitā"—iti paṭhanīyam.

There is a modulation of the voice on the negative particle. For example: *na patitam* (no one fell at your feet) has the sense of *patitam eva* (indeed someone fell at your feet).

It is not that this does not create astonishment. Still, a wording without *kāku* is as follows:

kati nipatitaṁ pādopānte kṛtaṁ kati cāṭu vā
kati kati mayā śīrṣṇaḥ śaptaṁ kati stutir īhitā

"So much falling at your feet and so much flattery was done, so many oaths I swore on my head and so much praise was said."

COMMENTARY

The category of *kāku-gamya,* called *kāku* for short, was also exemplified in text 2.47. Usually it involves a modulation of the voice on the negative particle, *na[ñ],* so that a statement is turned into a rhetorical question.

4.13

amanojñam asundaram, tad yathā,

(8) This illustrates *amanojña,* which means *asundara* (not beautiful) (not as beautiful as the literal meaning of the text):

sudapuvvaṁ pi ṇiāmaṁ hariṇo muralī-raaṁ suṇantīa
jappantī a guruhiṁ vācātthambho bahūa samvṛtto
(Prakrit language)

śruta-pūrvam api nikāmaṁ harer muralī-ravaṁ śrutvā
jalpantyā gurubhiḥ samaṁ vāk-stambho vadhvā saṁvṛttaḥ
(Sanskrit rendering)

śruta-pūrvam—heard previously; *api*—even though; *nikāmam*—freely (as much as one likes); *hareḥ*—of Hari; *muralī-ravam*—the sound of the flute; *śrutvā*—having heard; *jalpantyā*—who was talking; *gurubhiḥ samam*—with her elders; *vāk*—of speech; *stambhaḥ*—faltering; *vadhvā*—by the young bride; *saṁvṛttaḥ*—happened.

While chatting with her elders, the girl choked up while hearing the sound of Hari's flute though she had listened to it many times before.

atra nikāmaṁ śruta-pūrvam apīti tat-kālīna-muralī-ravasya saṅketa-kāritvam. tena gurubhiḥ samaṁ kathayantyā vadhvā vāk-stambho jātaḥ. tatra gantum aśaktatvān moho jāta ity arthaḥ. ato vāk-stambho jāta iti vācyārtha eva camatkārī, vyaṅgyārthas tu sann api tathā na camatkarotīty asundaram, evam anyo'pi.

In this verse, given that previously the sound of the flute was often heard, at this time the flute sound signals the time for a rendezvous. Therefore, while talking with her elders, she choked up. This means she became bewildered since she was unable to go there.

Only the literal meaning "She choked up" creates astonishment. Although there is an implied sense (she cannot make it to the rendezvous), it does not create as much astonishment, thus it is not as beautiful. Other examples may be inferred this way.

4.14

prāg-ukta-dhvani-saṁkhyā ebhir guṇitās tathāṣṭābhiḥ
kha-yugartu-vahni-vasavo dhvani-sāṅkaryāt punar dvedhā (2)

prāk—previously; *ukta*—mentioned; *dhvani*—of suggestions; *saṁkhyāḥ*—the numbers; *ebhiḥ*—by these [eight]; *guṇitāḥ*—multiplied; *tathā*—in the same way; *aṣṭābhiḥ*—by the eight; *kha*—zero (void); *yuga*—four (Ages); *ṛtu*—six (seasons); *vahni*—three (fires)[150]; *vasavaḥ*—eight (*vasus*); *dhvani-sāṅkaryāt*—on account of the mixing of *dhvanis; punaḥ*—moreover; *dvedhā*—twofold.

When multiplied by eight, the aforesaid number of *dhvanis* (10,455) (3.63) makes a total of 83,640 possible combinations. Further, on account of the combinations of *dhvanis,* the total becomes 167280 varieties of *dhvanis.*

aṣṭā prakārā guṇī-bhūta-vyaṅgya-dhvanayaḥ. śareṣu yuga-khendu bhedair dhvanibhiḥ pratyekam abhisambadhyante. tena kha-yugartu-vahni-vasavo bhavanti. ete punar dhvani-sāṅkaryeṇa dvedhā bhavanti.

Here the number eight denotes the eight varieties of second-rate poetry. Each is multiplied by 10,455; the result is 83,640 possible varieties. On account of the combinations of *dhvanis,* this total is multiplied by two (in consideration of *saṅkara* and *saṁsṛṣṭi*) for a grand total of 167,280 varieties of *dhvanis.*

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150 The three sacred fires are *gārhapatya, āhavanīya* and *dakṣiṇa.*

4.15

tena,
vyoma-diṅ-nāga-pakṣārka-hayartu-rajanī-karāḥ
guṇī-bhūta-vyaṅgya-bhedā vijñeyāḥ sūkṣma-buddhibhiḥ (3)

vyoma—zero (the void); *dik-nāga*—eight (elephants in the directions); *pakṣa*—two (wings); *arka-haya*—seven (horses of the sun-god) *ṛtu*—six (seasons); *rajanī-karāḥ*—[the *dhvanis* are one whose number is] one (the moon, "night-maker"); *guṇī-bhūta*—that have become secondary; *vyaṅgya*—of suggestions; *bhedāḥ*—varieties; *vijñeyāḥ*—are to be understood; *sūkṣma-buddhibhiḥ*—by those whose intelligence is subtle.

Therefore, those who have subtle intelligence should know that there are 167,280 varieties of second-rate poetry.

ity alaṅkāra-kaustubhe guṇī-bhūta-vyaṅgya-nirṇayo nāma caturthaḥ kiraṇaḥ.

Here ends the fourth ray in *Alaṅkāra-kaustubha,* entitled: "an analysis of second-rate poetry."

Fifth Ray

Rasa

5.1

atha rasa-bhāva-tad-bheda-nirūpaṇaḥ. atha "ātmā kila rasaḥ" ity uktasya kāvya-puruṣasyātmano rasasyābhivyakti-lakṣaṇaṁ bharata-muni-sūtraṁ pramāṇayann āha, "vibhāvānubhāva-vyabhicāri-saṁyogād rasa-niṣpattiḥ" iti. vibhāvayaty utpādayatīti vibhāvaḥ kāraṇam, anu paścād bhāvo bhavanaṁ yasya so 'nubhāvaḥ kāryam, viśeṣeṇābhimukhyena carituṁ śīlaṁ yasyeti vyabhicārī sahakārī. eteṣāṁ saṁyogāt sambandhād rasasya niṣpattir abhivyaktiḥ. kāraṇa-kārya-sahakāritvena loke yā rasa-niṣpatti-sāmagrī, saiva kāvye nāṭye ca vibhāvādi-vyapadeśā bhavatīti sampradāyaḥ. kāraṇam atra nimittam.

Here is the dissertation on *rasa, bhāva,* and their varieties. In text 1.7, it was said that *rasa* is the soul of the Kāvya-puruṣa. At first, to prove that the definition of the manifestation of *rasa* is Bharata Muni's *sūtra,* he quotes it: *vibhāvānubhāva-vyabhicāri-saṁyogād rasa-niṣpattiḥ,* "The manifestation of *rasa* comes about due to the combination of *vibhāva, anubhāva,* and *vyabhicārī*" (*Nāṭya-śāstra* 6.32).

A *vibhāva* is so called because it causes (*vibhāvayati* = *utpādayati*). Thus a *vibhāva* is the cause. An *anubhāva* is so called because its existence occurs afterward (*anu* = *paścāt*). Thus an *anubhāva* is an effect. A *vyabhicārī* is so named because its nature is to favorably (*abhi* = *ābhimukhyena*) move (*cārin* = *carituṁ śīlaṁ yasya*) in special ways (*vi* = *viśeṣeṇa*). Thus a *vyabhicārī* is an accompanying element. Due to the combination of these three, the manifestation (*niṣpatti* = *abhivyakti*) of *rasa* occurs.

The ingredients for the manifestation of *rasa,* which in the world are known as causes, effects, and accompanying elements, are the same in poetry and in dramaturgy but are called *vibhāva, anubhāva,* and *vyabhicārī.* This is the teaching of the tradition of poets. In this context, *vibhāva* is the cause in terms of being an instrumental cause.

COMMENTARY

In poetics, the term *rasa* has two main meanings: aesthetic delight, and rapture (10.139). The first meaning was expounded above. In other words, when the *sthāyi-bhāva* in the text is implied by appropriate *vibhāvas* and by an *anubhāva* and a *vyabhicārī,* the *sthāyī* is called *rasa* because it has become relishable. The second meaning of *rasa* relates to a deeper experience of delight and is expounded ahead (5.11). Therefore in the next *kārikā,* Kavi Karṇapūra, explaining the first meaning, says the *sthāyī* acts like *rasa* (*rasāyate*).

5.2

vibhāvādīnāṁ svarūpam āha,

He describes the natures of *vibhāva* and so on:

vibhāvo dvi-vidhaḥ syād ālambanoddīpanākhyayā
ālambanaṁ tad eva syāt sthāyi-nāmāśrayo hi yat
yat tān evoddīpayati tad uddīpanam iṣyate (1)
ebhir eva vyañjakais tu tribhir udrekam āgataiḥ
āsvādāṅkura-kando 'sau bhāvaḥ sthāyī rasāyate (2)

vibhāvaḥ—*vibhāva; dvi-vidhaḥ*—has two kinds; *syāt*—is; *ālambana-uddīpana-ākhyayā*—by the name *ālambana* and *uddīpana; ālambanam*—*ālambana* (support, resting place); *tat*—that; *eva*—only; *syāt*—is; *sthāyi-nāma*—of the things called *sthāyin; āśrayaḥ*—is the foundation[151]; *hi*—only; *yat*—which; *yat*—which; *tān eva*—those same ones (the *sthāyins*); *uddīpayati*—

151 Viśvanātha Cakravartī: *ālambanam iti—yad vastv ālambya sthāyinaḥ pravṛttā bhavanti, tad evālambanaṁ sthāyi-nāmāśrayo bhavatīty arthaḥ.*

inflames (or excites); *tat*—that; *uddīpanam—uddīpana; iṣyate*—is desired (is called); *ebhiḥ eva*—because of these same ones; *vyañjakaiḥ*—suggestive elements; *tu*—only; *tribhiḥ*—three; *udrekam*—an upsurge; *āgataiḥ*—which have reached; *āsvāda*—of relishment; *aṅkura*—of the sprout; *kandaḥ*—the root cause; *asau*—that; *bhāvaḥ*—the mood; *sthāyī*—foundational ("it stays"); *rasāyate*—acts like *rasa.*

There are two kinds of *vibhāvas: ālambana* (*āśraya,* subject, and *viṣaya,* object) and *uddīpana* (excitant). An *ālambana* is that taking support of which the *sthāyī* takes place. An *uddīpana* is so called because it inflames the *sthāyī.*

Because the aforesaid three suggestive elements have reached a perceptible manifestation, the *sthāyi-bhāva,* the cause of the beginning of the relish, acts like *rasa* (turns into *rasa*).[152]

etena rasasya kāraṇa-kāryādīni naitāni, api tu anubhāvasya kāryasya kāraṇaṁ vibhāvaḥ, vyabhicārī yaḥ, so 'py anubhāvasya sahakārī. traya eva samuditāḥ santaḥ sthāyinaṁ rasī-bhāvam āpādayanti. sthāyī samavāyi-kāraṇam, ālambanoddīpana-vibhāvau nimitta-kāraṇam. sthāyino vikāra-viśeṣo 'samavāyi-kāraṇaṁ rasābhivyakter eva bhavati, na tu rasasya.

These three are neither the cause nor the effect of *rasa.* Rather, *vibhāva* is the cause of *anubhāva,* the effect, and *vyabhicāri-bhāva* is the accompanying element of *anubhāva.* When those three have simultaneously risen, they cause the *sthāyi-bhāva* to become *rasa.*

The *sthāyī* is the inherent cause (ingredient cause), and the two *vibhāvas,* namely the *ālambanas* and the *uddīpanas,* are instrumental causes. A particular modification because of the *sthāyī* (namely an *anubhāva* or a *vyabhicārī*) is a noninherent cause. They are the causes of the manifestation of Rasa, but not of Rasa.

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152 Viśvanātha Cakravartī: *sthāyi-bhāvo rasāyate rasa-svarūpatvena pariṇato bhavati.* (*Subodhinī*)

COMMENTARY

Here the two meanings of the term *rasa* are taken. Since Rasa (rapture), a form of bliss, is inherent in the soul, there is no question of causing its existence.

In Nyāya, there are three types of causes (inherent, non-inherent, instrumental): *kāraṇaṁ tri-vidham, samavāyy-asamavāyi-nimitta-bhedāt* (*Tarka-saṅgraha* 3.26). The analogy is this: The *sthāyī* is the yarns; the *vibhāvas* are the spinning wheel (or the shuttle); and the *anubhāva* and the *vyabhicārī* are the combining of the yarns to make the garment. An *asamavāyi-kāraṇa* (noninherent cause) is either an action or a quality.[153] An example of the above in the scope of an action is: The combining of the yarns makes the garment. An example in the scope of a quality is: The color of the yarns makes the color of the garment.

The analogy of direct causation functions for the *rasa* which is aesthetic delight.[154] At first, however, the *sthāyi-bhāva* is implied by the *vibhāvas* and so on. Thus Bhaṭṭa Lollaṭa, cited by Mammaṭa, says that the *sthāyi* brought to light by *vibhāvas;* rendered perceivable by means of an *anubhāva;* and enhanced by a *vyabhicāri-bhāva* is *rasa* (aesthetic delight).[155] Abhinavagupta remarks that Lollaṭa's viewpoint is the standard interpretation of Bharata Muni's *rasa-sūtra* and was present in seed form in the works of Daṇḍin and of other ancients.[156]

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153 *kāryeṇa kāraṇena vā saha ekasminn arthe samavetatve sati yat kāraṇaṁ tad asamavāyi-kāraṇam. yathā tantu-saṁyogaḥ paṭasya, tantu-rūpaṁ paṭa-rūpasya.* (*Tarka-saṅgraha* 3.28)

154 *kāraṇa-kārya-sañcāri-rūpā api hi lokataḥ, rasodbodhe vibhāvādyāḥ kāraṇāny eva te matāḥ* (*Sāhitya-darpaṇa* 3.14).

155 *vibhāvair lalanodyānādibhir ālambanoddīpana-kāraṇai raty-ādiko bhāvo janitaḥ anubhāvaiḥ kaṭākṣa-bhujākṣepa-prabhṛtibhiḥ kāryaiḥ pratīti-yogyaḥ kṛtaḥ vyabhicāribhir nirvedādibhiḥ sahakāribhir upacito mukhyayā vṛttyā rāmādāv anukārye tad-rūpatānusandhānān nartake 'pi pratīyamāno rasa iti bhaṭṭa-lollaṭa-prabhṛtayaḥ.* (*Kāvya-prakāśa* 4.28)

156 *sa cobhayor api, anukārye anukartary api cānusandhāna-balāt iti. cirantanānāṁ cāyam eva pakṣaḥ. tathā hi daṇḍinā svālaṅkāra-lakṣaṇe 'bhyadhāyi "ratiḥ śṛṅgāratāṁ gatā rūpa-bāhulya-yogena" [Kāvyādarśa* 2.281*] iti "adhiruhya parāṁ koṭiṁ kopo raudrātmatāṁ gataḥ" [Kāvyādarśa* 2.283*] ity-*

In this matter, there is a well-known analogy: The *sthāyī* with the *vibhāvas* and so on is called *rasa* like yogurt mixed with tasty ingredients such as sugar, pepper and camphor is called *rasāla* (yogurt drink) (*lassī* in Hindi).[157]

Viśvanātha Kavirāja remarks that relishing the *sthāyī* requires having a predisposition to feel the *sthāyī: na jāyate tad-āsvādo vinā raty-ādi-vāsanām* (*Sāhitya-darpaṇa* 3.8). He says only a connoisseur can experience that the *sthāyī* enhanced by those three becomes *rasa* (aesthetic delight).[158]

Those three causes are not causes of rapture, but of the manifestation of it: They facilitate the manifestation of the soul's bliss in the mind. The rapture, Rasa, is a mix of bliss and astonishment, and has the nature of the *sthāyī* like a ray of light becomes a particular color. Baladeva Vidyābhūṣaṇa points out that the soul is Rasa, and adds that in the context of *bhakti,* transcendental potency (*cit-śakti*) is involved in the bliss.[159] Similarly, Viśvanātha Cakravartī says this potency, *acintya-śakti,* is a factor in the transformation of a *sthāyi-bhāva* of *bhakti* into *bhakti-rasa.*[160]

The *sāttvika-bhāvas* are classed in the category of *anubhāva* (bodily reaction) (5.259). The *anubhāvas* are expounded from text 5.256 and the *vyabhicārīs* from text 5.261.

ādi ca (*Abhinava-bhāratī* 6.32).

157 *tataḥ saṁvalitaḥ sarvo vibhāvādiḥ sa-cetasām, prapāṇaka-rasa-nyāyāc carvyamāṇo raso bhavet. yathā khaṇḍa-maricādīnāṁ sammelanād apūrva iva kaścid āsvādaḥ prapāṇaka-rase sañjāyate vibhāvādi-sammelanād ihāpi tathety arthaḥ* (*Sāhitya-darpaṇa* 3.16); *yathā dadhy-ādikaṁ dravyaṁ śarkarā-maricādibhiḥ, saṁyojana-viśeṣeṇa rasālākhyo raso bhavet* (BRS 2.5.80).

158 *vibhāvenānubhāvena vyaktaḥ sañcāriṇā tathā, rasatām eti raty-ādiḥ sthāyī bhāvaḥ* ***sa-cetasām*** (*Sāhitya-darpaṇa* 3.1).

159 *ātmaivānandāṁśe vibhāvādibhir bhagnāvaraṇas tad-vyañjita-raty-ādy-avacchinnas tat-sannibhaś ca rasas tasmān na kāpy anupapattir iti loke. yatra tu bhagavad-ratir eva vibhāvādi-sambhinnā rasas tatra rater hlādinī-saṁvid-vṛtti-bhūtatvāt tad-ālambanādīnāṁ ca jñāna-sukhātmakatvāt, hāsādīnām api raty-anugṛhītatvāt tathā-bhūta-rasa-rūpatā susiddhaiva* (*Sāhitya-kaumudī* 4.10).

160 *parantu prākṛta-sthale pūrva-daśāṁ parityajyaiva tat-pariṇāmotpattiḥ, aprākṛta-sthale tv acintya-śaktyā pūrva-daśā-parityāgaṁ vinaiva tat-pariṇāmasya prākaṭyam, ubhayor nityatvād iti bhedo jñeyaḥ.* (*Subodhinī*)

5.3
atha ko 'sau bhāvaḥ sthāyī bhavatīti taṁ nirūpayati,

What is a *sthāyi-bhāva*? He describes it:

āsvādāṅkura-kando 'sti dharmaḥ kaścana cetasaḥ
rajas-tamobhyāṁ hīnasya śuddha-sattvatayā sataḥ (3)
sa sthāyī kathyate vijñair vibhāvasya pṛthaktayā
pṛthag-vidhatvaṁ yāty eṣa sāmājikatayā satām (4)

āsvāda—of relish; *aṅkura*—of the sprout (beginning); *kandaḥ*—the root in the form of cause; *asti*—is; *dharmaḥ*—attribute; *kaścana*—some (special); *cetasaḥ*—of the mind; *rajaḥ-tamobhyām*—*rajo-guṇa* (the mode of action / passion) and *tamo-guṇa* (the mode of darkness); *hīnasya*—which is devoid of; *śuddha-sattvatayā*—in terms of being transcendental existence; *sataḥ*—which is existing; *saḥ*—that; *sthāyī*—the thing that stays; *kathyate*—is told; *vijñaiḥ*—by those who have realized the matter; *vibhāvasya*—of *vibhāva; pṛthaktayā*—due to the separateness; *pṛthak-vidhatvam*—the state of variegatedness; *yāti*—reaches; *eṣaḥ*—this (*sthāyī*); *sāmājikatayā*—in terms of being spectators; *satām*—of good persons.

The learned say a *sthāyi-bhāva,* the cause of the beginning of the relish felt by good persons who are spectators or readers, is some uncommon attribute of a mind which has pure *sattva* and is devoid of *rajo-guṇa* and *tamo-guṇa.* There are many kinds of *sthāyi-bhāvas* because there are many kinds of *vibhāvas.*

sāmājikatayā satāṁ samājikānām eka eva kaścid āsvādāṅkura-kando manasaḥ ko 'pi dharma-viśeṣaḥ sthāyī. sa tu vibhāvasyokta-prakāra-dvi-vidhasya bhedair eva bhidyate. anukāryāṇāṁ tu svatantrā eva sthāyino nānā-vidhāḥ.

There are two broad kinds of *vibhāvas.* And because of their multiple subvarieties (those of *ālambana-vibhāva*), there are various categories of *sthāyi-bhāvas.*

In the case of the characters, however, they have various *sthāyi-bhāvas,* but their *sthāyī* does not depend on the *sthāyī* of another.

COMMENTARY

Other poetical theorists use the term *sattva* instead of *śuddha-sattva* (pure *sattva*). In his definition of *rasa,* in the context of *bhakti,* Rūpa Gosvāmī uses the term *sattva,*[161] which Jīva Gosvāmī explains as *śuddha-sattva.*[162] There are two kinds of *sattva.* In *Bhāgavatam,* for instance, depending on the context the word *sattva* denotes either *sattva-guṇa* (*aśuddha-sattva*) or *śuddha-sattva* (transcendental existence). Jīva Gosvāmī established the distinction.[163] There are another two broad kinds of *rasa:* material *rasa* and *bhakti-rasa.* In the material *rasa* which is aesthetic delight, *sattva-guṇa* is involved. In the *bhakti-rasa* which is aesthetic delight, *sattva-guṇa* and *śuddha-sattva* are involved. In Rasa (rapture), *sattva-guṇa* is involved in terms of being the facilitator of the manifestation of the soul's bliss. And in the *bhakti-rasa* which is rapture, *śuddha-sattva* is involved.

But in all cases, the term *sattva* also includes another meaning of the word *sattva:* good vibrations (the vibes).[164] For instance, the *sāttvika-bhāvas* are so called because they arise from *sattva.*[165] The same applies to the twenty emotional ornaments of women

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161 *vyatītya bhāvanā-vartma yaś camatkāra-kāra-bhūḥ, hṛdi sattvojjvale bāḍhaṁ svadate sa raso mataḥ.* (*Bhakti-rasāmṛta-sindhu* 2.5.132)

162 *sattvaṁ bhāva-kāraṇatvena pūrvam uddiṣṭaṁ śuddha-sattva-viśeṣaḥ* (*Durgama-saṅgamanī* 2.5.132).

163 *atra sattva-śabdena sva-prakāśatā-lakṣaṇa-svarūpa-śakti-vṛtti-viśeṣa ucyate, "sattvaṁ viśuddhaṁ vasudeva-śabditaṁ, yad īyate tatra pumān apāvṛtaḥ" [Bhāgavatam* 4.3.23*] ity-ādy-udāhariṣyamāṇānusārāt, agocarasya gocaratve hetuḥ prakṛti-guṇaḥ sattvam [Muktā-phala* 1.7*] ity aśuddha-sattva-lakṣaṇa-prasiddhy-anusāreṇa tathā-bhūta-cic-chakti-vṛtti-viśeṣaḥ sattvam iti saṅgati-lābhāc ca.* (*Bhagavat-sandarbha* 10.12); *atra tv aprākṛta-viśuddha-sattva-hetutvaṁ "sattvaṁ viśuddhaṁ vasudeva-śabditam" ity-ādeḥ* (*Prīti-sandarbha* 110).

164 *kṛṣna-sambandhibhiḥ sākṣāt kiñcid vā vyavadhānataḥ,| bhāvaiś cittam ihākrāntaṁ sattvam ity ucyate budhaiḥ.* (*Bhakti-rasāmṛta-sindhu* 2.3.1)

165 *sattvād asmāt samutpannā ye ye bhāvās te tu sāttvikāḥ, snigdhā digdhās tathā rukṣā ity amī trividhā matāḥ* (*Bhakti-rasāmṛta-sindhu* 2.3.2); *sattva-mātrodbhavatvāt tu bhinnā apy anubhāvataḥ* (*Sāhitya-darpaṇa* 3.135).

(5.165): *yauvane sattvajās tāsām alaṅkārās tu viṁśatiḥ* (*Ujjvala-nīlamaṇi* 11.2). In addition, Bharata Muni wrote: *vāg-aṅga-sattvopetān kāvyārthān bhāvayantīti bhāvāḥ,* "The *bhāvas* are so called because they infuse [into the spectators] the meanings of the poetry which are endowed with speech, with bodily movements, and with *sattva*" (*Nāṭya-śāstra* 7.1).

Bhaṭṭa Nāyaka, cited by Mammaṭa, and Viśvanātha Kavirāja say Rasa manifests because the awareness is imbued with bliss which arises due to an upsurge of *sattva.*[166] Viśvanātha Kavirāja explains: *rajas-tamobhyām aspṛṣṭaṁ manaḥ sattvam ihocyate ity ukta-prakāro bāhya-meya-vimukhatāpādakaḥ kaścanāntaro dharmaḥ sattvam. tasyodreko rajas-tamasau abhibhūya āvirbhāvaḥ. atra ca hetus tathā-vidhālaukika-kāvyārtha-pariśīlanam.*

"*Sattva* is some other kind of mental attribute which makes one indifferent to external things, by the dictum: "In this matter, a mind untouched by either *rajo-guṇa* or *tamo-guṇa* is called *sattva* (*Sarasvatī-kaṇṭhābharaṇa* 5.20)." "An upsurge of *sattva*" means *sattva* manifests after dominating *rajas* and *tamas.* And the reason for that is the fact of taking interest in the meanings of extraordinary poetry" (*Sāhitya-darpaṇa* 3.2-3).

A connoisseur is someone who has thus developed the propensity to feel *sattva* (good literary vibrations).

5.4

yathā,

śṛṅgāre ratir utsāho vīre syāc choka-vismayau
karuṇādbhutayor hāso hāsye bhītir bhayānake
jugupsā bībhatsa-saṁjñe kopo raudre 'ṣṭa-nāṭya-gāḥ (5)

166 *sthāyī* ***sattvodreka****-prakāśānanda-maya-saṁvid-viśrānti-satattvena bhogena bhujyate iti bhaṭṭa-nāyakaḥ.* (*Kāvya-prakāśa* 4.28); ***sattvodrekād*** *akhaṇḍa-sva-prakāśānanda-cin-mayaḥ, vedyāntara-sparśa-śūnyo brahmāsvāda-sahodaraḥ. lokottara-camatkāra-prāṇaḥ kaiścit pramātṛbhiḥ, svākāra-vad abhinnatvenāyam āsvādyate rasaḥ.* (*Sāhitya-darpaṇa* 3.2-3)

The eight *sthāyi-bhāvas* in dramaturgy are: *Rati* (romantic pleasure) in *śṛṅgāra-rasa* (romance, erotics), *utsāha* (zeal) in *vīra-rasa* (heroism), *śoka* (sorrow) in *karuṇa-rasa* (lamentation), *vismaya* (wonder) in *adbhuta-rasa* (astonishment), *hāsa* (humor) in *hāsya-rasa* (comical), *bhīti* (cold feet) in *bhayānaka-rasa* (fear), *jugupsā* (disgust) in *bībhatsa-rasa* (abhorrence), and *kopa* (anger) in *raudra-rasa* (fierceness).

ete 'ṣṭau sthāyino 'ṣṭāsu nāṭya-rasesv iti kecit. kecit tu "nirveda-sthāyi-bhāvo 'sti śānto 'pi navamo rasaḥ" iti śanto 'pi nāṭya-rasaḥ. bhojas tu vatsalatā-premabhyām ekādaśa-rasān ācaṣṭe. vātsalye mama-kāraḥ, premaṇi citta-dravaś ca sthāyī. ekādaśaiva dṛśye śravye 'pi ca rasika-saṁsadaḥ preṣṭhāḥ.

Some say these are the eight *sthāyīs* in the eight *rasas* of dramaturgy. But other authorities say *śānta* as well is a *rasa* in dramaturgy: *nirveda-sthāyi-bhāvo 'sti śānto 'pi navamo rasaḥ,* "Although its *sthāyi-bhāva* is *nirveda* (disgust toward material life), *śānta* (peacefulness) is the ninth *rasa*" (*Kāvya-prakāśa* 4.35).

Bhoja, however, counts eleven *rasas,* by adding *vātsalya* and *prema.* In that regard, *mama-kāra* (possessiveness) is the *sthāyī* in *vātsalya-rasa* (affection of a superior for a junior), and *citta-drava* (the melting of the heart) is the *sthāyī* in *prema-rasa* (love). In dramaturgy and in poetry, these eleven are very dear to connoisseurs.

5.5

tatra ratir yathā,

ratiś ceto-rañjakatā sukha-bhogānukūlya-kṛt
sā prīti-maitrī-sauhārda-bhāva-saṁjñāṁ ca gacchati (6)

ratiḥ—affection; *cetaḥ*—of the mind (or heart[167]); *rañjakatā*—the

167 *cittaṁ tu ceto hṛdayaṁ svāntaṁ hṛn mānasaṁ manaḥ,* "The words *citta, cetas, hṛdaya, svānta, hṛd, mānasa,* and *manas* [are synonymous and mean either heart or mind]" (*Amara-koṣa* 1.4.31).

state of being a delighter; *sukha*—of happiness; *bhoga*—for the enjoyment; *ānukūlya*—a favorableness; *kṛt*—it makes; *sā*—that; *prīti-maitrī-sauhārda-bhāva-saṁjñām*—the names *prīti, maitrī, sauhārda,* and *bhāva; ca*—and; *gacchati*—attains.

The term *rati* denotes a state of delighting the heart, a state conducive to the enjoyment of happiness. That state of delighting the heart has other names: *prīti* (affection), *maitrī* (friendship), *sauhārda* (goodheartedness), and *bhāva* (mind-set).

saiva ceto-rañjakatā. **The word *sā* refers to *ceto-rañjakatā.***

COMMENTARY

The *rati* in the tradition of poetics is different from the *rati* in Rūpa Gosvāmī's system in the sense that in the former, *rati* is only one type of *sthāyi-bhāva,* whereas in the latter it is a synonym of *sthāyi-bhāva.* Kavi Karṇapūra follows the tradition and incorporates therein Rūpa Gosvāmī's concepts.

Kavi Karṇapūra mostly follows Mammaṭa, who subdivided *rati* in two: Affection between lovers and affection of other kinds. In Mammaṭa's methodology, only the first kind of *rati* can reach the level of *rasa* (*śṛṅgāra-rasa*).[168] Rūpa Gosvāmī's *sakhya-rati* corresponds to Kavi Karṇapūra's *maitrī.*

5.6

yā samprayoga-viṣayā sā ratiḥ parikīrtitā
samprayogaḥ strī-puruṣa-vyavahāraḥ satāṁ mataḥ
asamprayoga-viṣayā saiva prītir nigadyate (7)
sakhi-patnyāṁ pati-sakhe draupadī-kṛṣṇayor yathā
dvayoḥ sakhīṣu sakhiṣu saiva maitrī nigadyate (8)

dvayoḥ strī-puruṣayoḥ, strīṇāṁ sakhīṣu, puruṣāṇāṁ sakhiṣu.

168 Govinda Ṭhakkura explains: *tathā cārthaḥ, ratir iti sthāyi-bhāvopalakṣaṇam, devādi-viṣayety apy aprāpta-rasāvasthopalakṣaṇam. tena devādi-viṣayā sarvā kāntādi-viṣayāpy apuṣṭā ratir hāsādayaś cāprāpta-rasāvasthāḥ prādhānyena vyañjito vyabhicārī ca bhāva ity avadhātavyam.* (*Kāvya-pradīpa* 4.35-36)

Of those, affection in the scope of sex is called *rati* (romantic pleasure). Civilized persons consider that sex is an interaction between a woman and a man.

The *rati* which is not in the scope of sex is called *prīti* (affection). It occurs between a married woman and a male friend, or between a married man and a female friend. An example is the affection between Kṛṣṇa and Draupadī.

When a man and a woman are friends, or when women are friends, or when men are friends, the *rati* is called *maitrī* (friendship).

5.7

mano-vṛtti-mayī prītir maitrī sparśādikocitā
nirvikārā sadaikābhā sā sauhārdam itīṣyate (9)

manaḥ-vṛtti—a frame of mind; *mayī*—consists of; *prītiḥ*—affection; *maitrī*—friendship; *sparśa-ādika*—for touching and so on; *ucitā*—suitable; *nirvikārā*—in which there is no change; *sadā*—always; *eka-ābhā*—whose appearance is one; *sā*—that (pleasure); *sauhārdam*—goodheartedness; *iti*—thus; *iṣyate*—is desired (is called).

***Prīti* is a particular frame of mind, whereas touching, seeing up close, and so on, are suitable only in *maitrī. Sauhārda* (goodheartedness) is uniform and involves no change of behavior even on those occasions.**

sadaikābhā sadaika-rūpā sā ceto-rañjakatā sauhārdam, sā ca strī-sakhīnāṁ pati-sakhīnāṁ ca paraspara-viṣayā.

The state the pleasing the heart is called *sauhārda* when that state is uniform. Goodheartedness occurs between women and between men.

5.8

saiva devādi-viṣayā ratir bhāvaś ca kathyate (10)

The *rati* in the scope of affection for the Lord, etc., is called *bhāva.*

saiva ceto-rañjakatā, ādi-śabdād guru-prabhṛti-vṛttiś ca.

The state of pleasing the heart which is *devādi-viṣayā rati* is called *bhāva* (mind-set). The word *ādi* (etc.) stands for affection for a guru, and so on.

COMMENTARY

In text 5.25, Kavi Karṇapūra says *bhakti-rasa* is the twelfth *rasa* and this type of *rati* (*deva-viṣayā rati*) is one of its *sthāyi-bhāvas.* He thus modified Mammaṭa's methodology. Kavi Karṇapūra's *deva-viṣayā rati* corresponds to Rūpa Gosvāmī's *śānta-rati* and *dāsya-rati.*

5.9

yā samprayoga-viṣayā sāpy avasthā-viśeṣataḥ
pākāt pākāntaraṁ prāpya carame paryavasyati (11)

yā—which [*rati*]; *samprayoga*—sex; *viṣayā*—whose scope; *sā*—that one; *api*—too; *avasthā-viśeṣataḥ*—because of specific proclivities; *pākāt*—after a level of development; *pāka-antaram*—another level of development; *prāpya*—after achieving; *carame*—in the last one; *paryavasyati*—it culminates.

The *rati* in the scope of *śṛṅgāra* has subdivisions too because of specific proclivities. It develops from one state to the next until the last stage.

carame pāke, yataḥ paraṁ pākāntaraṁ nāsti, yathekṣu-rasaḥ sitopalā-pākāvadhiḥ.

***Carame* signifies "the last stage", meaning the stage after which there is no other one. For example, the last stage of sugarcane juice is refined sugar.**

5.10

yad uktam,

yathekṣūṇāṁ raso hy āmaḥ pākāt pākāntarair guḍaḥ
guḍo 'pi pākataḥ pāke carame syāt sitopalā
tathā ratir bhāva-pūrva-rāga-rāgākhya-pākataḥ
anurāgaḥ sa praṇaya-premabhyāṁ pākam āgataḥ
sneha-pākam atho yāti mahā-rāgo 'yam ucyate

Raw sugarcane juice is cooked into molasses through various stages. Molasses is cooked further and reaches the final state: refined sugar. In the same way, *rati* matures through the stages of *bhāva, pūrva-rāga, rāga, anurāga, praṇaya, prema,* and *sneha,* and reaches the highest stage: *mahā-rāga.*

"nirvikārātmake citte bhāvaḥ prathama-vikriyā" ity ukte rateḥ prathamaḥ pāko bhāvaḥ.

The first development of *rati* is called *bhāva.* The referential statement is: "The first change in a mind that was changelessness by nature is called *bhāva.*" (5.166) (*Sāhitya-darpaṇa* 3.93) (*Ujjvala-nīlamaṇi* 11.6)[169]

COMMENTARY

This *bhāva* is the first *alaṅkāra* among the *alaṅkāras* of *śṛṅgāra* (5.165) (*Ujjvala-nīlamaṇi* 11.6). Viśvanātha Cakravartī explains that the mind had felt no change in the sense that before youth, no feeling of amorous love entered the mind: *citte kīdṛśe? nirvikārātmake paugaṇḍa-vayastvena kandarpa-praveśābhāvāt tad-vikāra-hīna ity arthaḥ* (*Ānanda-candrikā* 11.6).

Rūpa Gosvāmī says this *rati,* the state before *bhāva,* is also called *sattva* because there is no transformation: *cittasyāvikṛtiḥ sattvam* (*Ujjvala-nīlamaṇi* 11.7).

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169 *tatra bhāvaḥ—nirvikārasya cittasya bhāvaḥ syād ādi-vikriyā.* (*Rasārṇava-sudhākara* 1.192)

Rūpa Gosvāmī's sequence is: *rati, prema, sneha, māna, praṇaya, rāga, anurāga,* and *mahābhāva.*[170] But he also says that sometimes the sequence is: *rāga, anurāga, sneha, māna,* and *praṇaya.*[171] Kavi Karṇapūra describes *māna* in the context of *vipralambha* (5.36). *Pūrva-rāga* as well is a variety of *vipralambha.*

5.11

ko 'sau rasaḥ, yasyābhivyaktaye vibhāvādīnāṁ kāraṇatvam ity apekṣāyāṁ tat-svarūpam āha,

"What is the *rasa* for the sake of the manifestation of which the *vibhāvas* and so on are causes?" With this in mind, he describes the nature of Rasa:

bahir-antaḥkaraṇayor vyāpārāntara-rodhakam
sva-kāraṇādi-saṁśleṣi camatkāri sukhaṁ rasaḥ (12)

bahiḥ-antaḥ-karaṇayoḥ—of outer senses (*bahiḥ-karaṇa*) and of the mind (i.e. mind, intellect, ego, subconscious); *vyāpāra-antara*—another function; *rodhakam*—it blocks; *sva-kāraṇa-ādi*—of its causes and so on; *saṁśleṣi*—it has the combination; *camatkāri*—it astonishes; *sukham*—joy; *rasaḥ*—rapture.

The joy which numbs both the sensory functions and the intellect, which is accompanied with the causes and which produces astonishment is Rasa.

ayaṁ tūttama-prakṛtīnām anukāryāṇāṁ svataḥ siddha eva, kāvyādau tu sāmājikānām eva, teṣāṁ sarva-rasābhivyakti-śālī eka eva pūrvoktaḥ kaścanāsvāda-kandaś ceto-dharma-viśeṣaḥ sthāyī. tatra yuktir darśayiṣyate.

This Rasa is natural for characters of the highest nature. The connoisseurs experience it in poetry and in drama. Their *sthāyī*

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170 *syād dṛḍheyaṁ ratiḥ premā prodyan snehaḥ kramād ayam, syān mānaḥ praṇayo rāgo 'nurāgo bhāva ity api.* (*Ujjvala-nīlamaṇi* 14.59)

171 *rāgānurāgatām ādau snehaḥ prāpyaiva satvaram, mānatvaṁ praṇayatvaṁ ca kvacit paścāt prapadyate.* (*Ujjvala-nīlamaṇi* 14.227)

abounds in the manifestation of all the *rasas* and, as mentioned before, is a special attribute of the mind, an attribute which is the root cause of the relish. The logical reasoning in that regard is going to be illustrated.

5.12

rasasyānanda-dharmatvād aikadhyaṁ bhāva eva hi
upādhi-bhedān nānātvaṁ raty-ādaya upādhayaḥ (13)

rasasya—of Rasa; *ānanda-dharmatvāt*—because of being an attribute of bliss; *aikadhyam*—the onefoldness; *bhāvaḥ—sthāyi-bhāva; eva*—the same one; *hi*—only; *upādhi*—of limiting attributes; *bhedāt*—because of the difference; *nānātvam*—[attains[172]] manifoldness; *rati-ādayaḥ—rati* and the others; *upādhayaḥ*—are limiting attributes.

Rasa is one, since it is an attribute of bliss. However, there are various types of *bhāvas* [173] because of the difference of limiting characteristics. *Rati* and the other *sthāyi-bhāvas* are the limiting characteristics.

raty-ādayaḥ sthāyinaḥ. yathā nānā-vidha-śarāva-salila-tāratamye 'pi taraṇi-bimba-pratibimba eka-rūpa eva, tathopādhi-gata eva bhedaḥ, nānanda-gato rasasya. ukta-prakāreṣu sthāyiṣu kaścid ubhaya-niṣṭhaḥ, kaścid eka-niṣṭhaḥ, kaścid eka-niṣṭha ubhaya-niṣṭhaś ca. tatra raty-ādir ubhaya-niṣṭhaḥ, jugupsādir eka-niṣṭhaḥ, krodhādir eka-niṣṭho dvi-niṣṭhaś ca. ity anukāryāṇām eva sāmājikānām eka evety uktatvāt.

For example, the reflection of the sun is really one, but it appears manifold on account of the water in plates, for instance. Thus, variety relates to things that have limiting characteristics, not to the bliss related to Rasa.

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172 *bhāva iti—nānā-vidhatvaṁ prāpnotīti śeṣaḥ.* (*Subodhinī*)

173 Here Kavi Karṇapūra uses the term *bhāva* (*sthāyi-bhāva*) in the sense of the *rasa* which is the *sthāyī* accompanied with all the constituent elements (*vibhāvas,* etc.): *iti yad iha pratipādyate tat tu sāmagrī-bhūtasya sthāyy-āder eva* (10.139).

Among the *sthāyīs,* whose varieties have been mentioned, some have a double foundation, some have a single foundation, and some can have either a single foundation or a double foundation. *Rati* has a double foundation (each of two persons is the *viṣaya* and the *āśraya*). *Jugupsā* (disgust) has a single foundation (only one person is an *āśraya*). *Krodha* (anger) has either a single foundation or a dual foundation. This applies to the characters. As for the spectators (and the readers), their relish is of only one kind, since it was said above that the connoisseurs experience *rasa* in poetry and in drama. (The spectators' aesthetic delight is more or less uniform from one *rasa* to the next and their rapture is uniform.)

COMMENTARY

In real life, the various manifestations of *śṛṅgāra-rasa,* for instance, such as *pūrva-rāga, māna,* and *sambhoga,* are distinctly felt. But the readers' relishment of those narrations is not so distinct. In addition, in real life the pleasure markedly increases from enjoyment to rapture: The enjoyment has various degrees, the rapture has various degrees, and the stages between the two are more pronounced than in the relishment of poetry.

The analogy in the first paragraph of the elaboration is taken from Rūpa Gosvāmī, but the context is different: *Bhakti-rati* manifests in a particular form in a devoteee like the sun manifests as a certain reflection in a particular recipient: *vaiśiṣṭyaṁ pātra-vaiśiṣṭyād ratir eṣopagacchati, yathārkaḥ pratibimbātmā sphaṭikādiṣu vastuṣu* (*Bhakti-rasāmṛta-sindhu* 2.5.7). In the topic under discussion, at first aesthetic delight occurs, then rapture manifests. The rapture takes the form of the *sthāyī* involved in the aesthetic delight. In a similar way, for the most part the fifth ray treats of the *rasa* associated with the fifth musical note.

Still, this kind of rapture is a once-in-a-lifetime experience. The realistic goal of reading poetry and of watching a play or a movie is to achieve a state of relishment between aesthetic delight and rapture: In the intermediate state, the bliss of the soul filters into the consciousness.

5.13

prākṛtāprākṛtābhāsa-bhedād eṣa tridhā mataḥ (14)

***Rasa* has three categories: *prākṛta* (material), *aprākṛta* (transcendental), and *ābhāsa* (semblance).**

eṣa rasaḥ, prākṛto laukiko mālatī-mādhavādi-niṣṭhaḥ, aprākṛtaḥ śrī-kṛṣṇa-rādhādi-niṣṭhaḥ. ābhāsas tv anaucityādi-pravartitaḥ. sa cābhāsas tri-vidhaḥ, prasiddha-kṛtrima-siddha-bhedāt. ādyaḥ prāk-prasiddhi-mātropahataḥ, na tu sampatsyamānaḥ, sa ca rasābhāso bhavann api rasa-poṣakaḥ. yathā nandana-sambandha-prasiddhau mālatyā mādhave rati-puṣṭir iti prākṛte. aprākṛte tu śiśupāla-sambandha-prasiddhau śrī-rukmiṇyāḥ śrī-kṛṣṇe rati-puṣṭiḥ. kṛtrimas tu nandanaṁ prati mālatī-veśa-dhāriṇo makarandasya vāmya-prakaṭanādiḥ. siddhas tv anaucitya-pravartita eva. anaucityaṁ caikasyā aneka-kānta-niṣṭhatvam. yad uktam, "yadyapy ayaṁ rasābhāsaḥ paroḍha-ramaṇī-ratiḥ, tathāpi dhvani-vaiśiṣṭyād uttamaṁ kāvyam eva tat."[174] *tathāpi "raso bhāvas tad-ābhāso bhāva-śānty-ādir akramaḥ" ity ādy-ukta-diśā "ābhāso 'pi camatkāra-daśāyāṁ dhvani-bhāg bhavet" iti dhvani-maryādayaivottama-kāvyatvam, na tv anaucitya-rītyā iti prākṛte. aprākṛte tu paroḍha-ramaṇī-ratir eva sarvottamatayā bhūyasī śrūyate, na tasyā anaucitya-pravartitattvam. alaukikatva-siddher bhūṣaṇam eva, na tu dūṣaṇam iti nyāyāt, tarkāgocaratvāc ca. tathā ca "alaukikāś ca ye bhāvā na tāṁs tarkeṇa yojayet" iti ca.vraja-vadhūnāṁ kṛṣṇaikatāna-mānasatvena sva-pati-niṣṭhatvābhāvāt teṣāṁ ca māyā-kalita-tac-chāyānuśīlanena tad-aṅga-saṅgamāt, pratyuta kevalānurāga-mātropādhitayā ceto-rañjakatāyāḥ śuddhatvam eva.*

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174 Once again, the source is unknown. The publisher R.S. Nāgar comments: "Rasasudhakara?" (p. 133). Similarly, regarding text 5.10, he comments: "Anantadasa's Rasasudhakara(?)" (p. 128). P.V. Kāṇe, in the "Index of authors and works" in his *History of Sanskrit Poetics,* says *Rasa-sudhākara* is the same as *Rasārṇava-sudhākara.* For instance, Rūpa Gosvāmī uses both names (*Ujjvala-nīlamaṇi* 5.25). But Anantadāsa was not the author of *Rasārṇava-sudhākara,* and those quotations are not found therein. This Anantadāsa could be the son of Viśvanātha Kavirāja. Śiṅgabhūpāla, the author of *Rasārṇava-sudhākara,* did not accept Rudra Bhaṭṭa's opinion that love for a courtezan is *rasābhāsa* (not to mention love for a *paroḍhā,* 1.110): *śṛṅgārābhāsa etat syāt na śṛṅgāraḥ kadācana [Śṛṅgāra-tilaka* 1.64*] iti. tan-mataṁ nānumanute śrī-śiṅgabhūpatiḥ* (*Rasārṇava-sudhākara* 1.116). Kavi Karṇapūra relates Viśvanātha's opinion later on (5.106).

The material *rasa* is based on characters such as Mālatī and Mādhava. The transcendental *rasa* is based on real-life characters such as Śrī Rādhā and Śrī Kṛṣṇa. A semblance of a *rasa,* however, is founded on inappropriateness.

There are three kinds of *rasābhāsa: prasiddha* (well-known), *kṛtrima* (fake), and *siddha* (real). The first kind means the *rasa* is only hindered by a previous well-known fact; this *rasābhāsa* is not in the process of taking place. This *rasābhāsa* enhances the relishment. An example is in *Mālatī-mādhava* (by Bhavabhūti): Given that everyone knows Mālatī has a connection with Nandana (the king desires that his minister's daughter Mālatī marry a youth called Nandana), her love for Mādhava increases, thus the relishment is enhanced. This is in the scope of the material *rasa.* An example in the scope of the transcendental *rasa* is as follows: Given that everyone knows Śrī Rukmiṇī has a connection with Śiśupāla (Rukmī decided to give Rukmiṇī to Śiśupāla) (*Bhāgavatam* 10.52.25), her love for Śrī Kṛṣṇa increases, thus the *rasa* is enhanced.

An example of the second kind of *rasābhāsa* is in *Mālatī-mādhava,* where Makaranda dresses like Mālatī and exhibits a contrary mood toward Nandana.

The third kind of *rasābhāsa* is founded on inappropriateness. This means one woman has many lovers. Moreover, it is said: "Although this *rasābhāsa* is the love for a woman married to another, it constitutes first-rate poetry because of the specialty of the first-rate implied sense (*śṛṅgāra-rasa*)." Still, it is first-rate poetry only because of the established usage of *dhvani* with respect to this statement: "*Rasābhāsa* becomes *dhvani* if it produces astonishment," along the lines of texts such as: "The *dhvani* called *alakṣya-krama-vyaṅgya* has these varieties: *rasa-dhvani, bhāva-dhvani, rasābhāsa-dhvani, bhāvābhāsa-dhvani, bhāva-śānti-dhvani,* and so on" (3.10). The above applies to the material *rasa.* In the transcendental *rasa,* however, it is heard from the scriptures that the love for a woman married to another is topmost. That love is not founded on inappropriateness, by

the logic that this love is indeed a good thing, since the state of transcendence occurs and since that love is out of the scope of logical argumentation, for instance: "One should not analyze transcendental *bhāvas* by using material logic." (*Mahābhārata* 6.6.22) (*Bhakti-rasāmṛta-sindhu* 2.5.93)

The love of the married *gopīs* for Kṛṣṇa is pure because its sole characteristic is ardent love for Him exclusively: Those *gopīs* did not love their husbands. The *gopīs'* bodies touched by those men were replicas made by Māyā.

5.14

atra rasa-granthe kāvyam adhikṛtyaiva vicāraḥ. kāvyaṁ—dṛśyaṁ śravyaṁ ca. dṛśye śabdopāttā vibhāvādayo 'bhināyakāśrayāḥ, abhineyāśrayāś ca, śravye kevalaṁ śabdopāttāḥ. kuto 'trānukārya-gato rasaḥ? nāpy anukartṛ-gataḥ, teṣāṁ śikṣābhyāsa-prakaṭana-mātra-kauśalenāsvādakatvābhāvāt. yadi tu vigalita-vedyāntaratvam anukartṝṇām api dṛśyate, tadā teṣām api sāmājikatvam eva, anukaraṇaṁ tu saṁskāra-vaśād eva jīvan-muktānām āhāra-vihārādi-vat. tena sāmājikānam eva rasaḥ. tathā hi, naṭenānukriyamāṇānukārya-carita-darśana-śravaṇa-janita-camatkārātiśayena vigalita-vedyāntaratayā tad-eka-sphūrti-sanāthena adbhutam idaṁ rāma-sītayo rati-kalā-kauśalam, adbhutam idaṁ rāma-rāvaṇayor yuddham, adbhutam idaṁ preta-raṅkādi-viceṣṭitam ity-ādinā sarveṣv eva raseṣu "rase sāraś camatkāro yaṁ vinā na raso rasaḥ, tac-camatkāra-sāratve sarvatraivādbhuto rasaḥ" ity ādi-diśā camatkāra-pūrvakam adbhutatvātiśaya-sphūrtau samyaṅ-mithyā-saṁśaya-sādṛśya-pratyayātiriktena pratyaya-viśeṣeṇa[175] *citrotkīrṇābhirūpa-pratimādiṣv iva ime rāma-sīte, rāmo 'yaṁ sītā-śoka-viśīrṇaḥ, rāma-rāvaṇāv etau, vyāghro 'yaṁ janopaplāvakaḥ, śmaśānam idaṁ śava-samūhāntra-māṁsādy-aśana-mattonmatta-piśācādi-nṛtya-saṅkulam iti kṛtrimeṣv api teṣu vibhāvādiṣv akṛtrima-vat pratīyamāneṣu, svagata-rasa-vāsanā-dhauta-rajas-tamastayā svacchatareṣu teṣāṁ cetaḥsu eka evānando jāyate. na tu teṣām ekasminn eva cetasi raty-ādayaḥ sarve sthāyi-bhāvāḥ santi, teṣāṁ*

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175 *pratyaya-viśeṣeṇa ca* (Purī Dāsa's edition).

paraspara-visadṛśānāṁ yugapad ekatra sthiter abhāvāt. nāpi yaty-ādeś cetasi rateḥ sthāyitvam, na ca śamināṁ teṣāṁ bhaya-śokādi-sattā, api tu sarva-rasa-camatkāra-grāhaka eka evāsvāda-kandaḥ kaścana ceto-dharma iti. ato bhayānaka-bībhatsādeḥ kāvya-nāṭyayor eva rasatā, na loke. ata evoktam "aṣṭau nāṭye rasāḥ smṛtāḥ" nāṭya evāṣṭau, loke tu śṛṅgārādīnāṁ kiyatām eva, pūrvokta-rasa-lakṣaṇāśrayatvāt.

Now let us examine *rasa* from the perspective of literature. There are two kinds of literature: *dṛśya-kāvya* (dramaturgy, "worth seeing") and *śravya-kāvya* (poetry, "worth hearing"). In dramaturgy, the *vibhāvas* and so on are obtained from the words and their existence depends on the actors and on acting techniques. In poetry, however, the *vibhāvas* and so on are only obtained from the words.

To whom does the *rasa* (relishment) belong in a drama? It cannot possibly belong to the characters. It does not belong to the actors either, because relishment does not occur simply by showing expertise as a result of training and practice. When it is seen on occasion that the actors lose external awareness, that is explained by considering them to be spectators,[176] and at that time their acting takes place only by the force of their predisposition, much like the way liberated souls eat, take pleasure, and so on. Therefore the *rasa* only belongs to the spectators.

The explanation is this: Given that there is astonishment in every *rasa,* on account of the spectators' profuse wonder which is produced by the actor's imitating the character's deeds and actions of seeing and hearing and which is accompanied with a mental focus only on him since all other perceptions vanish at that time, the spectators think, for instance: "The elegance of Rāma's and Sītā's expertise in romance is amazing", "This fight between Rāma and Rāvaṇa is amazing", "The doings of

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176 *yadi punar naṭo 'pi kāvyārtha-bhāvanayā rāmādi-svarūpatām ātmano darśayet tadā so 'pi sabhya-madhya eva gaṇyate.* (*Sāhitya-darpaṇa* 3.19)

the hungry ghost are astonishing", and so on. Therefore it is said:

rase sāraś camatkāro yaṁ vinā na raso rasaḥ
tac-camatkāra-sāratve sarvatraivādbhuto rasaḥ [177]

"When there is a *rasa,* the essence is astonishment, without which a *rasa* is not a *rasa.* In all cases the *rasa* is only *adbhuta,* since it is the essence of the wonder in a *rasa.*"

Once the absorption in astonishment reaches a high level, being preceded by wonderment as mentioned above, the *vibhāvas* and so on, though unreal—for example: "Those two are Sītā and Rāma", "This is Rāma, and His heart is rent by Sītā's sorrow", "These two are Rāma and Rāvaṇa", "This is a tiger that assails people", "This is a slab of stone on which the carnivorous ogrish beast maddened by the entrails and the flesh on the corpses dances" and so on—, seem to be real like the beautiful designs in a bas-relief seem to be real, owing to the spectators' distinct perception of those *vibhāvas* and so on, a perception which is entirely distinct from: (1) The concept of sameness: "He is Rāma in person," (2) The concept of falsehood: "He is not Rāma," (3) A doubt: "Is he Rāma or not?" and (4) The concept of similarity: "He is similar to Rāma", a unique type of bliss is produced in the spectators' minds. Their minds had become clearer than before inasmuch as the *rajo-guṇa* and the *tamo-guṇa* were cleansed by the spectators' predisposition to feel the *rasa* which they relate to.

It cannot be said that a spectator feels all the *sthāyi-bhāvas* at once, because the *sthāyīs* are mutually distinct, and so they cannot exist in the same place at the same time. Nor can it be said that a lifetime renunciant has the *rati* which is the *sthāyī* of *śṛṅgāra,* not to mention that an ascetic knows neither fear, sorrow, and so on. Rather, what happens is that the spectators

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177 *rase sāraś camatkāraḥ sarvatrāpy anubhūyate, tac-camatkāra-sāratve sarvatrāpy adbhuto rasaḥ.* (*Sāhitya-darpaṇa* 3.3) (*Prīti-sandarbha* 110)

have some indescribable inner attribute which is the unique cause of relishment and which includes the wonder involved in every *rasa.*

Consequently, *bhayānaka* (fear), *bībhatsa* (abhorrence), and so on, reach the level of *rasa* only in poetry and in drama, but not in day-to-day life. Therefore it is said: *aṣṭau nāṭye rasāḥ smṛtāḥ,* "In dramaturgy, there are eight *rasas*" (*Kāvya-prakāśa* 4.29).

In day-to-day life, however, sometimes several *rasas,* such as *śṛṅgāra,* occur at the same time. And that is in conformity with the aforesaid definition of *rasa.*

5.15

atha nāṭya-rasānāṁ bhedeṣu śṛṅgārasyāditvena samucite 'pi prāṅ-nirdeśese saviśeṣa-varṇanīyatvāt, alaukikatvenaiva pratipādanīyatvāc ca paścād eva nirūpaṇaṁ kariṣyate. samprati vīra-krameṇāha. tatra ca prakṛtāprākṛtatvena jñāpite 'pi bhede 'prākṛtam evodāhariṣyāmaḥ.

Now, the discussion on the *rasas* will begin from *vīra* (heroism) because although *śṛṅgāra* should be mentioned first in the list of *rasas* (5.4), it will be expounded last since it has many details and since it ought to be explained only in terms of its transcendent nature. We will only illustrate *vīra-rasa* in the scope of the transcendental plane, although *vīra-rasa* as well has varieties both as a material *rasa* and as a transcendental *rasa.*

aprākṛto 'pi dvi-vidhaḥ pratyālambana-bhedataḥ
sajātīyaṁ vijātīyaṁ pratyālambanam iṣyate (15)

aprākṛtaḥ—transcendental; *api*—although; *dvi-vidhaḥ*—it has two varieties; *prati-ālambana-bhedataḥ*—on account of the difference of each *ālambana; sajātīyam*—of the same class; *vijātīyam*—of different classes; *prati-ālambanam*—each *ālambana; iṣyate*—is desired (is called).

The transcendental *rasa* has two varieties on account of the difference of each *ālambana.* Thus the *ālambanas* are either of the same nature or of a different nature.

5.16

tatra vijātīyālambano 'prākṛta-vīro yathā,

This is an example of transcendental *vīra-rasa* where the natures of the *ālambanas* are respectively different:

guṇaṁ karṇākṛṣṭaṁ kara-kiśalayaṁ tūṇa-śikhare
dhanuś cakrī-bhūtaṁ nipatad iṣu-vṛndaṁ tata itaḥ
ripūn bhūmau suptān kalayati samaṁ deva-nikare
jarāsandhasyājau jayati bhuja-vīryaṁ murabhidaḥ

guṇam—the bowstring; *karṇa-ākṛṣṭam*—pulled up to the ear; *kara-kiśalayam*—the lotus in the form of a hand; *tūṇa*—of the quiver; *śikhare*—at the top; *dhanuḥ*—the bow; *cakrī-bhūtam*—which had become a *cakra; nipatat*—falling; *iṣu-vṛndam*—the multitude of arrows; *tataḥ*—there; *itaḥ*—here; *ripūn*—the enemies; *bhūmau*—on the ground; *suptān*—sleeping; *kalayati*—while [the gods] counted; *samam*—in such a way that it was the same; *deva-nikare*—while the multitude of gods; *jarāsandhasya*—related to Jarāsandha; *ājau*—in the battle; *jayati*—is supereminent; *bhuja*—of the arms; *vīryam*—the prowess; *mura-bhidaḥ*—of Kṛṣṇa ("the destroyer of Mura").

The prowess of Kṛṣṇa's arms was supereminent in the battle with Jarāsandha's forces. The gods saw both His bowstring pulled to His ear and His right lotus hand at the top of His quiver at the same time. They saw that His bow had become a *cakra.* They observed the arrows that were falling here and there, and they counted the same number of enemies put to sleep on the battlefield.

atra prakṛte utsāhaḥ sthāyī, sa ca dvi-niṣṭhaḥ. ālambana-vibhāvo jarāsandhaḥ, tasya ca kṛṣṇaḥ. uddīpanam anyonya-śauṭīryādi, anubhāvaḥ—bāṇa-varṣaṇe hasta-lāghavam, vyabhicārī—garvogratāmarṣa-cāpalyādi. etaiḥ paripuṣṭaḥ sthāyī rasatāṁ

prāptaḥ. sa cānukārye bhagavati prakṛte parokṣaḥ, kāvya-śravaṇāt sāmājike pratyakṣa iti sarvatronneyam. sajātīyālambanas tūhyaḥ. kaiścit sakhibhiḥ saha yuddham udāhriyate, tat tu līlā-viśeṣa iti prakṛte na likhyate. eṣa ca yuddha-dāna-dayā-dharma-pūrvakatvāc caturdhā. sarvatrotsāhaḥ sthāyī. ūhyāny udāharaṇāni.

Here the zeal in the subject of description is the *sthāyī.* And this *sthāyī* has a dual foundation because Jarāsandha is one *ālambana-vibhāva* (the *viṣaya* of Kṛṣṇa) and Kṛṣṇa is his *ālambana-vibhāva* (the *viṣaya* of Jarāsandha) (Kṛṣṇa and Jarāsandha are each other's *ālambana*). The *uddīpanas* include the manliness shown to each other. An *anubhāva* is the dexterity of the hand in shooting arrows. The *vyabhicārīs* are *garva* (overweening pride), *ugratā* (arrogance), *amarṣa* (indignation), *capalatā* (restlessness), and so on. The *sthāyī,* enhanced by these three, reaches the state of *rasa* (enjoyment, aesthetic delight).

And that *rasa* is indirectly perceivable in the character, the Lord, who is the subject of description, and is directly perceivable in the readers due to reading the poetry and in the spectators by hearing the same. It should be understood this way in every instance. An example of *vīra-rasa* where the *ālambanas* have the same nature can be inferred.

Some eminent scholar illustrates *vīra-rasa* by describing a fight between Kṛṣṇa and His friends (*Bhakti-rasāmṛta-sindhu* 4.3.6-8). But that is only a particular type of pastime, and so it is not emphasized in this discourse. There are four categories of *vīra-rasa: yuddha-vīra* (a hero in battle), *dāna-vīra* (a hero in giving), *dayā-vīra* (a hero of compassion), and *dharma-vīra* (a hero of moral ethics). In all cases the *sthāyī* is *utsāha* (zeal). Examples of the last three can be looked into.

COMMENTARY

The verse describes Kṛṣṇa's heroism from the gods' viewpoint. The gods' *adbhuta-rasa* is implied, and Kṛṣṇa's *vīra-rasa* is an aspect of it, but ultimately the *vīra-rasa* ends up first-rate due to its superexcellence. Paṇḍita-rāja Jagannātha explains that although

technically it might be second-rate, sometimes an implied sense is first-rate simply because it is outstanding.[178]

5.17
atha karuṇaḥ,

An example of *karuṇa-rasa* (lamentation):

dor-guptāyāṁ madhu-vijayino hā kathaṁ dvāravatyām
anyāyo 'syām ayam udabhavad dhanta niṣkalmaṣāyām
jātaṁ jātaṁ sutam apaharaty eṣa me 'kāla-mṛtyuḥ [179]
ko māṁ trātā hari hari ha hā hā hatā hā hatāḥ smaḥ

doḥ—by the arms; *guptāyām*—which is protected; *madhu-vijayinaḥ*—of Kṛṣṇa; *hā*—alas; *katham*—why?; *dvāravatyām*—in Dvāravatī; *anyāyaḥ*—bad occurrence; *asyām*—in this; *ayam*—this; *udabhavat*—occurred; *hanta*—alas; *niṣkalmaṣāyām*—[in Dvārakā,] which is pure; *jātam jātam*—each one that was born; *sutam*—son; *apaharati*—takes away; *eṣaḥ*—this; *me*—of mine; *akāla-mṛtyuḥ*—death at the wrong time; *kaḥ*—who?; *mām*—me; *trātā*—saves; *hari hari*—alas, alas; *ha hā hā*—alas, alas; *hatāḥ*—struck; *hā*—aaah; *hatāḥ*—struck; *smaḥ*—we are.

Ah, why has this grave misfortune occurred in saintly Dvārakā? The city is protected by Kṛṣṇa's arms. Alas, Death has taken my sons one after the other the minute they were born. Who will protect me? *Hari hari,* alas, alas, I have been struck by fate. Aaah.

atra śokaḥ sthāyī, eṣa eka-niṣṭhaḥ. putra-nāśaḥ—ālambanam, putra-gata-mamatādy uddīpanam. anubhāvaḥ—śiras-tāḍanādi. vyabhicārī—viṣāda-dainya-glāny-ādiḥ. ayaṁ tu sāmājika-gata eva, nānukārya-gataḥ parokṣe 'pi. ayaṁ sāmājika-gato 'py aprākṛtaḥ, kṛṣṇāśrayatvāt.

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178 *atra yugānta-dahanopamayā yadaiva tava kopodayas tadaiva ripūṇāṁ sampado bhasmasād bhaviṣyatīti vastu vyajyamānaṁ rāja-viṣayaka-rati-bhāve 'ṅgam api vācyāpekṣayā sundaratvād dhvani-vyapadeśa-hetuḥ* (*Rasa-gaṅgādhara,* Kāvya-mālā edition p. 135).

179 Purī Dāsa: One manuscript out of six reads: *me kāla-mṛtyuḥ.*

Here the *sthāyī* is sorrow. The *sthāyī* has a single foundation: The son's death is an *ālambana* (*viṣaya ālambana*). The feeling of possessiveness toward the son is an *uddīpana.* An *anubhāva* is the beating on the head. *Vyabhicārīs* include *viṣāda* (despair), *dainya* (feeling miserable) and *glāni* (weakness of body). This *rasa* only relates to the readers (by empathy); it does not relate to the character, although it is indirectly perceivable in him. Even though the *rasa* relates to the readers, it is transcendental insofar as it is based on Kṛṣṇa.

COMMENTARY

Rūpa Gosvāmī as well says one's relatives can be an object of *karuṇa-bhakti-rasa* (*Bhakti-rasāmṛta-sindhu* 4.4.3). But if *karuṇa* were fully transcendental in this instance, the character's lamentation would be an obscure form of the character's delight. Rūpa Gosvāmī discusses this topic regarding *karuṇa, bhayānaka* and *bībhatsa* (*Bhakti-rasāmṛta-sindhu* 2.5.77; 2.5.122-127; 4.4.16). An example with *bhayānaka* is given ahead (5.21).

Alternatively, here the character's *karuṇa-rasa* simply translates as "his taste of lamentation". The same applies to *bhayānaka* and *bībhatsa.* However, Kavi Karṇapūra pointed out that in the material *rasa,* the character has no enjoyment (*rasa*) of either *karuṇa, bhayānaka* or *bībhatsa* (5.14). Viśvanātha Kavirāja says that in those three, the *rasa* exists, but it is only in the reader (and not in the character); and only a connoisseur can experience it.[180] He says this is one reason the causes, the effects, and the assistants, so called in day-to-day life, are named *vibhāva, anubhāva,* and *vyabhicāri-bhāva* in poetry and in dramaturgy.[181]

In literature, *jugupsā* reaches the point of aesthetic delight, but does not attain the level of rapture. Therefore Rūpa Gosvāmī says

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180 *karuṇādāv api rase jāyate yatparaṁ sukham, sacetasām anubhavaḥ pramāṇaṁ tatra kevalam, ādi-śabdād bībhatsa-bhayānakādayaḥ.* (*Sāhitya-darpaṇa* 3.4)

181 *hetutvaṁ śoka-harṣāder gatebhyo loka-saṁśrayāt, śoka-harṣādayo loke jāyantāṁ nāma laukikāḥ. alaukika-vibhāvatvaṁ prāptebhyaḥ kāvya-saṁśrayāt, sukhaṁ sañjāyate tebhyaḥ sarvebhyo 'pīti kā kṣatiḥ.* (*Sāhitya-darpaṇa* 3.6-7)

that in truth all the nine *sthāyīs* of the tradition except *śṛṅgāra* and *śānta* are actually *vyabhicāri-bhāvas*. He lists *jugupsā* and the rest as *sthāyi-bhāvas* (*gauṇī rati*) only in deference to Bharata Muni.[182]

Moreover, the *anubhāva* mentioned by Kavi Karṇapūra is not mentioned in the verse. Viśvanātha Kavirāja explains that if an *anubhāva* or a *vyabhicāri-bhāva* is necessarily implied, there is no discrepancy: *sad-bhāvaś ced vibhāvāder dvayor ekasya vā bhavet, jhaṭity anya-samākṣepe tadā doṣo na vidyate* (*Sāhitya-darpaṇa* 3.16-17). In addition, the occurrence of many *vyabhicāri-bhāvas* compensates for the absence of an *anubhāva.*

5.18
athādbhutaḥ,

An example of *adbhuta-rasa* (astonishment):

ālokaḥ sakhi loka-locana-mudām udrekam udbhāvayan
soma-stoma-nidāgha-dhāma-nivaha-pradyota-sadyo-haraḥ
meghe māghavane maṇāv api ghṛṇā-nirvāhako nīlimā
sāmānādhikaraṇyam atra kim aho citraṁ tamas-tejasoḥ

ālokaḥ—effulgence; *sakhi*—O confidante; *loka-locana*—of the eyes of people; *mudām*—of joys; *udrekam*—of an upsurge; *udbhāvayan*—while causing the rise; *soma-stoma*—of the mass of the moon; *nidāgha-dhāma*—of the sun ("an abode of heat"); *nivaha*—of the mass; *pradyota*—the brilliance; *sadyaḥ*—at once; *haraḥ*—takes away; *meghe*—toward clouds; *māghavane*—which is related to Maghavan (Indra); *maṇāu*—toward the gem; *api*—even; *ghṛṇā*—aversion; *nirvāhakaḥ*—brings about; *nīlimā*—blueness; *sāmāna-adhikaraṇyam*—the state of being in the same location; *atra*—in this [blueness]; *kim*—whether; *aho*—how amazing; *citram*—wonderful; *tamaḥ*—of darkness; *tejasoḥ*—and effulgence.

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182 *hāsyādīnāṁ rasatvaṁ yad gauṇatvenāpi kīrtitam, prācāṁ matānusāreṇa tad vijñeyaṁ manīṣibhiḥ. amī pañcaiva śāntādyā harer bhakti-rasā matāḥ, eṣu hāsyādayaḥ prāyo bibhrati vyabhicāritām.* (*Bhakti-rasāmṛta-sindhu* 4.7.13-14). Also consult *Bhakti-rasāmṛta-sindhu* 2.5.117.

Sakhī, **light and darkness coexist in Kṛṣṇa. Isn't that amazing? His effulgence, which causes an upsurge of joy in people's eyes, at once overshadows the brightness of the moon and the radiance of the sun. And His dark blue color evokes contempt for a raincloud and for a sapphire. What a wonder!**

atra vismayaḥ sthāyī, eṣa eka-niṣṭhaḥ. ālambanaṁ—śrī-kṛṣṇaḥ, uddīpanaṁ—tal-lāvaṇyādi, anubhāvaḥ—romāñcādiḥ, vyabhicārī—āvega-mati-cāpalyādiḥ. ayaṁ parokṣo 'nukārya-gataḥ, pratyakṣaḥ sāmājika-gataḥ, ayam aprākṛta eva.

Here the *sthāyī* is *vismaya* (wonder) and has a single foundation: The *ālambana* (*viṣaya*) is Śrī Kṛṣṇa. An *uddīpana* is His glistening beauty. An *anubhāva* is horripilation. *Vyabhicārīs* include *āvega* (confusion), *mati* (thoughtfulness based on the scriptures) and *cāpalya* (fickleness). The *rasa* is indirectly perceivable in the character (the speaker) and is directly perceivable in the readers. Here the *rasa* is only transcendental.

5.19
atha hāsyaḥ,

An example of *hāsya-rasa* (comical):

unmattābhir vasantotsava-rabhasa-madair go-duhāṁ kanyakābhiḥ
kṣodaiḥ sindūra-candrāguru-malaya-ruhāṁ hā dhig andhī-kṛto 'smi
jāḍyaṁ gandhāmbu-sekair ajani tata ito dhāvituṁ nāsmi śakto
vyāpadye 'haṁ vayasya priya-sakham ava māṁ māstv iha brahma-hatyā

unmattābhiḥ—maddened; *vasanta-utsava*—of the spring festival; *rabhasa*—of the frenzy; *madaiḥ*—due to the abundance of madness; *go-duhām*—of cowherds; *kanyakābhiḥ*—by the girls; *kṣodaiḥ*—by means of the powders; *sindūra*—of vermillion; *candra*—camphor; *aguru*—agalloch; *malaya-ruhām*—and of much sandalwood; *hā*—alas; *dhik*—fie; *andhī-kṛtaḥ*—was made blind; *asmi*—I; *jāḍyam*—

inertia; *gandha*—fragrant; *ambu*—of water; *sekaiḥ*—because of the sprinkling; *ajani*—has occurred; *tataḥ*—there; *itaḥ*—here; *dhāvitum*—to run; *na*—not; *asmi*—I; *śaktaḥ*—am able; *vyāpadye*—am in big trouble; *aham*—I; *vayasya*—O companion; *priya-sakham*—a dear friend; *ava*—protect; *mām*—me; *mā*—not; *astu*—let it be; *iha*—here; *brahma-hatyā*—the killing of a Brāhmaṇa.

Kṛṣṇa, the girls have become frantic during this frenzy of the Holi festival! They made me blind by throwing vermilion and powdered camphor, agalloch, and sandalwood. I was hit by the scented liquids from their syringes! Ah, I am in a state of shock. I cannot escape. I am in big trouble. Come to the rescue: I am your dear friend. Don't let these girls take out a Brāhmaṇa!

atra bhagavat-sakho vidūṣako brāhmaṇa-baṭur madhumaṅgalo vaktā, hāsaḥ sthāyī, eṣa bahu-niṣṭhaḥ. ālambanaṁ vasantotsavādi, uddīpanaṁ vidūṣakasya vaiklavyam, anubhāvaḥ nayana-sphāratādiḥ, vyabhicārī śrama-mada-capalatā-glāny-ādiḥ.

Here the speaker is Madhumaṅgala, a jester: He is a Brāhmaṇa boy and the Lord's dear friend. The *sthāyī* is *hāsa* (humor) and its foundation is manifold: The *ālambanas* include the Holi festival. The *uddīpana* is the jester's state of alarm. *Anubhāvas* include the widening of the eyes. The *vyabhicārīs* are *śrama* (fatigue), *mada* (craziness), *capalatā* (restlessness), *glāni* (weakness of body), and so forth.

5.20

eṣa tri-vidhaḥ—smitam, hāsa, prahāsaś ceti.

***Hāsya* has three varieties: smile, laughter, and guffaw:**

adharauṣṭha-sphāratayā sṛkkaṇyor eva visphurat
alakṣita-dvijaṁ dhīrā uttamānāṁ smitaṁ viduḥ
vikasad-daśana-dyoto gaṇḍābhoge praphullatā
kiñcit-kalaḥ kaṇṭha-ravo yatra hāsaḥ sa madhyamaḥ
sa-gharmaḥ sāśru-tāmrākṣaḥ sphuṭa-ghora-kaṭu-svanaḥ
vyāttānano vyakta-dantaḥ prahāso grāmya ucyate (16-18)

The learned know that the smile of the best persons is this: The corners of the mouth are spread out, the lower lip is wide, and the teeth are not visible. When the radiance of the teeth is showing, the cheeks have expanded, and the sound from the throat is somewhat lovely, that is a laugh, the middle kind of *hāsa.* A guffaw is this: The face broadens and becomes warm, the eyes become red and tears form, the sounds are clearly vehement and acute, and the teeth are visible. A guffaw is said to be rustic.

5.21

atha bhayānakaḥ,

An example of *bhayānaka-rasa* (fear):

daṁṣṭrā-koṭi-kaṭhora-kūṭa-kaṭunā brahmāṇḍa-bhāṇḍa-sthitaṁ
sarvaṁ carvayasīva hanta vadanenodgīrṇa-pūrṇārciṣā
jihvāgreṇa samagram ugra-mahasā lelihyase rodasī
trastaṁ mām iha pāhi pāhi bhagavan pārtho 'py apārtho 'bhavam

daṁṣṭrā-koṭi—are millions of fangs; *kaṭhora-kūṭa*—whose hard summits; *kaṭunā*—[by the mouth,] which is acrid; *brahmāṇḍa*—of the universe; *bhāṇḍa*—within the casing; *sthitam*—located; *sarvam carvayasi iva*—You as if cause all to be chewed; *hanta*—alas; *vadanena*—by the mouth; *udgīrṇa-pūrṇa-arciṣā*—[the mouth,] from which whole flames are ejected; *jihvā-agreṇa*—with the tip of the tongues; *samagram*—the entirety; *ugra-mahasā*—[the tip,] whose power is impetuous; *lelihyase*—You are repeatedly licking; *rodasī*—heaven and earth; *trastam*—afraid; *mām*—me; *iha*—at this time; *pāhi pāhi*—protect, protect; *bhagavan*—O Lord; *pārthaḥ*—Pārtha; *api*—although; *apārthaḥ*—useless; *abhavam*—I became.

Alas, with Your acrid mouths, whose millions of fangs are hard summits, and from which whole flames shoot forth, You are as if predigesting everything within the universal shell. With the tips of Your tongues, whose power is impetuous, You are repeatedly licking heaven and earth in their entirety. O Lord, protect me. Save me. I am terrified. Though I am Pārtha, I have become *apārtha* (useless).

atha arjunasya bhayaṁ sthāyī, sa caika-niṣṭhaḥ. ālambanaṁ—viśva-rūpa-pradarśakaḥ śrī-kṛṣṇaḥ, uddīpanaṁ—tad-gata-daṁṣṭrādi, anubhāvaḥ—pāhi pāhīti kātaryam. vyabhicārī—apārtho 'bhavam iti dainyam. eṣa ca kṛṣṇālambanatvāt sāmagrī-sānnidhyenānukārye 'pi rasatāṁ prāk-prāpta eva. bhaye 'pi kṛṣṇa-sphūrtes tat-sambandhād ānanda evety aprākṛta eva, na tu mālaty-ādau śārdūlādy-ālambanena makarandasya bhayaṁ vinānandaḥ. sati śaurye utsāha eva sthāyī bhavati. tena kadācid ānando jāyate, na bhayataḥ. tena prākṛte na rasatā.

Here Arjuna's fear is the *sthāyī,* which has a single foundation: The *ālambana* is Śrī Kṛṣṇa who is showing the Universal Form. An *uddīpana* is the fangs in that mouth. An *anubhāva* is the agitation in "Protect me. Save me." The *vyabhicārī* is *dainya* (meekness): "I have become useless." The *rasa* had already reached the level of *rasa* in the character due to the presence of all the constituent parts, since Kṛṣṇa is the *ālambana.* Although he had fear, Arjuna's bliss occurred on account of a connection with Kṛṣṇa, since he had a vision of Kṛṣṇa that way, so obviously the *rasa* is transcendental.

In *Mālatī-mādhava,* it is not that Makaranda had bliss without fearing the tiger, the *ālambana.*[183] When prowess is involved, the *sthāyī* is only *utsāha* (zeal). Thus sometimes bliss occurs that way, but not because fear is the *sthāyī.* Therefore material fear does not reach the level of *rasa.*

COMMENTARY

Usually an *anubhāva* is a bodily reaction. The agitation in "Protect me. Save me" can be interpreted as the *vyabhicāri-bhāva* called *trāsa* (sudden fear). This is indicated in the verse with the word *trasta* (terrified). Another important *vyabhicārī* in *bhayānaka* is *āvega* (mental flurry): *iha santrāsa-maraṇa-cāpalāvega-dīnatāḥ, viṣāda-mohāpasmāra-śaṅkādyā vyabhicāriṇaḥ* (*Bhakti-rasāmṛta-sindhu* 4.6.11). According to Rūpa Gosvāmī, the significant

183 Madayantikā was attacked by a tiger. Her lover Makaranda rescued her and was wounded in the process.

anubhāvas in *bhayānaka* include the drying of the mouth, heavy breathing, and becoming unsteady; and specifically, all the *sāttvika-bhāvas* except tears manifest.[184]

As Kavi Karṇapūra points out, Arjuna's delight arose due to his relation with Kṛṣṇa. It was not caused by fear itself. It cannot be said that Arjuna has cold feet oftentimes, thus there is no question of a *sthāyī-bhāva* proper. In Rūpa Gosvāmī's methodology of transcendental *rasa,* the seven *gauṇī ratis* can only appear in someone who has a *mukhyā rati* (*Bhakti-rasāmṛta-sindhu* 4.1.5). Jīva Gosvāmī explains that those seven are figuratively called *sthāyi-bhāvas: so'pi bhāva-viśeṣo ratir ucyate. kintu sā mañcāḥ krośantīti-vat gauṇī aupacārikīty arthaḥ* (*Durgama-saṅgamanī* 2.5.39). Rūpa Gosvāmī says that in truth each one of those seven is the form of a *vyabhicāri-bhāva* (Commentary 5.14). In that regard, Rudraṭa and Bhoja propounded the theory that a *vyabhicāri-bhāva* can reach the level of *rasa* (aesthetic delight).[185]

Moreover, the expression *pārtho 'py apārtho 'bhavam* (Though I am Pārtha, I have become useless) is a *śleṣābhāsa-mūla virodha* ornament (seeming contradiction based on a semblance of paronomasia) (*Sāhitya-kaumudī* 10.133) (*Bhakti-rasāmṛta-śeṣa* 4.279). In addition, the verse features the *utprekṣā* ornament (fanciful assumption) (8.58): *sarvaṁ carvayasīva,* "You are as if predigesting everything". This shows that ornaments are important factors in raising the *sthāyī* to the level of *rasa.* This understanding relates to the concept of *aucitya* (appropriateness): *prasiddhaucitya-bandhas tu rasasyopaniṣat parā,* "A literary construction based on a well-known appropriateness is the highest secret teaching for the relishment of a *rasa*" (*Dhvany-āloka* 3.14)

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184 *mukha-śoṣaṇam ucchvāsaḥ parāvṛtya vilokanam. sva-saṅgopanam udghūrṇā śaraṇānveṣaṇaṁ tathā, krośanādyāḥ kriyāś cātra sāttvikāś cāśru-varjitāḥ.* (*Bhakti-rasāmṛta-sindhu* 4.6.9-10)

185 *rasanād rasatvam eṣāṁ madhurādīnām ivoktam ācāryaiḥ,* ***nirvedādiṣv*** *api tan nikāmam astīti te 'pi rasāḥ.* (*Kāvyālaṅkāra* 12.4) (cited in *Śṛṅgāra-prakāśa* 11.66); *yac coktaṁ "vibhāvānubhāva-vyabhicāri-saṁyogāt sthāyino rasatvam" iti tad api mandam,* ***harṣādiṣv*** *api vibhāvānubhāva-vyabhicāri-saṁyogasya vidyamānatvāt.* (*Śṛṅgāra-prakāśa* 11.8)

(10.136). Another factor that increases the relishment of the *sthāyī* is the usage of certain phonemes that are suitable to it: This is the topic of chapters six and nine.

5.22

atha bībhatsaḥ,

An example of *bībhatsa-rasa* (abhorrence):

daityendrāṇāṁ mathita-vapuṣām antra-medo-'sthi-majjā-
māṁsāsṛk-tvak-sthapuṭa-paṭalī-svāda-moda-pramattāḥ
kaumodakyā madhu-vijayinaḥ kīrtim utkīrtayantaḥ
sārdhaṁ gṛdhrair vidadhati mudaṁ preta-raṅkā viśaṅkāḥ

daitya-indrāṇām—of the best of demons; *mathita*—were pulverized; *vapuṣām*—whose bodies; *antra*—of entrails; *medaḥ*—fat; *asthi*—bones; *majjā*—marrow; *māṁsā*—flesh; *asṛk*—blood; *tvak*—skin; *sthapuṭa*—and hump; *paṭalī*—of a multitude; *svāda*—delectable; *moda*—scent; *pramattāḥ*—maddened; *kaumodakyā*—by the mace; *madhu-vijayinaḥ*—of Kṛṣṇa; *kīrtim*—the renown; *utkīrtayantaḥ*—while proclaiming; *sārdham gṛdhraiḥ*—with vultures; *vidadhati*—they make; *mudam*—the joy; *preta-raṅkāḥ*—hungry ghosts; *viśaṅkāḥ*—fearless.

The undaunted hungry ghosts, as well as the vultures, have great joy: Proclaiming Kṛṣṇa's fame, they are maddened by the appetizing aroma of the intestines, fat, bones, marrow, flesh, blood, skin, and humps of the chiefs of evil beings whose bodies were pulverized by His mace.

atra devāsura-saṁgrāmāvasānam ālokyatāṁ vyoma-cāriṇāṁ jugupsā sthāyī, sa caika-niṣṭhaḥ. śava-śarīrādy ālambanam, preta-raṅkādy uddīpanam, anubhāvaḥ—mukha-vaikṛtyādiḥ, vyabhicāri—glāni-dainyādiḥ. etaiḥ paripuṣṭā jugupsā jugupsaiva yadyapi, tathāpi bhagavataḥ kṛtir iyam iti bhagavat-smaraṇād evānandaḥ. prākṛte na tv ānandaḥ, api tu naṭa-vyāpāra-darśanāt sāmājikānām eva tatra rasaḥ.

Here *jugupsā* (disgust) is the *sthāyī* of onlookers in the sky after a fight between gods and demons. The *sthāyī* has a single foundation: The *ālambana* is the corpses and so on. The hungry ghosts, etc., are *uddīpanas. Anubhāvas* include a facial contortion. The *vyabhicārīs* are *glāni* (weakness), *dainya* (feeling miserable), and so forth. Although enhanced by these three, the *jugupsā* is nothing more than *jugupsā.* Still, since this involves a deed of the Lord, delight takes place by remembering Him. However, there is no delight in the material *rasa.* Rather, only spectators have *rasa* by observing the actors' play.

5.23

yathā vā,

Another example of *bībhatsa-rasa:*

dṛśaiva karuṇārdrayā sahacarān samujjīvayann
aghasya jaṭharaṁ gato garala-jātavedo-vyasūn
tad-antra-dhamanī-vasā-rudhira-majja-lālādibhiḥ
pluto 'py anavalipta-vac chuci-ruciḥ sa jīyād dhariḥ

dṛśā—with a glance; *eva*—only; *karuṇa-ardrayā*—which was melting with compassion; *sahacarān*—the companions; *samujjīvayan*—in order to bring back to life; *aghasya*—of Agha; *jaṭharam*—to the belly; *gataḥ*—He went; *garala*—in the form of poison; *jāta-vedaḥ*—by fire ("he whose science has occurred"); *vi-asūn*—whose life airs were gone; *tat*—his; *antra*—entrails; *dhamanī*—veins; *vasā*—fat; *rudhira*—blood; *majja*—marrow (or scurf); *lālā-ādibhiḥ*—and by saliva and so on; *plutaḥ*—covered; *apī*—although; *anavalipta-vat*—as if untouched; *śuci-ruciḥ*—He whose splendor is pure; *saḥ*—He (the well-known one); *jīyāt*—may he be glorious; *hariḥ*—Hari.

His companions passed away due to Agha's gastric fire. To bring them back to life, simply with one compassionate glance Hari entered the demon's belly. Though covered by his entrails, veins, grease, blood, scurf, saliva and the like, He whose splendor is pure remained as if untouched. Glory to Hari.

atra bhagavat evānandatvāt tad-antrādi-darśanenāpy ānanda eva līlāvatām, tathātvād bhaktānāṁ ca sāmājikānāṁ ca tasya sphurtāv eva.[186]

Since the Lord is bliss, His playful associates as well have bliss, even by looking at the demon's entrails and so on, since they too are forms of bliss. The devotees and the spectators too have bliss when they have a vision of Him.

5.24

atha raudraḥ,

An example of *raudra-rasa* (fierceness):

sparśenāpi na vedya eva bhavatā mṛtyor mukhaṁ gacchatā
kiṁ dor-maṇḍala-caṇḍimaiṣa bhavate vijñāpanīyo mayā
yenākhaṇḍala-śauṇḍya-khaṇḍana-kṛtā geṇḍū-kṛto 'yaṁ giriḥ
kiṁ re kaṣṭam ariṣṭa duṣṭa tanuṣe goṣṭhasya nas tiṣṭha re

sparśena—by the touch; *api*—even; *na*—not; *vedyaḥ*—I am knowable; *eva*—alone; *bhavatā*—by you; *mṛtyoḥ*—of death; *mukham*—to the mouth; *gacchatā*—who are going; *kim*—whether; *doḥ*—of the arms; *maṇḍala*—of the region; *caṇḍimā*—fierceness; *eṣaḥ*—this; *bhavate*—for your sake; *vijñāpanīyaḥ*—worthy of being made known; *mayā*—by Me; *yena*—by means of which [fierceness]; *ākhaṇḍala*—of Indra; *śauṇḍya*—of the skill; *khaṇḍana*—the breaking; *kṛtā*—[fierceness,] which did; *geṇḍū-kṛtaḥ*—made into a cushion; *ayam*—this (the well-known one); *giriḥ*—mountain; *kim*—why?; *re*—hey; *kaṣṭam*—the trouble; *ariṣṭa*—O Ariṣṭa; *duṣṭa*—O bad guy; *tanuṣe*—you make; *goṣṭhasya*—of the community; *naḥ*—our; *tiṣṭha*—you should stay; *re*—hey.

Wait a minute, evil Ariṣṭa. Why do you trouble My community? When Death will take you away, You won't even know I hit you in the first place, so why should I inform you about the strength of My arms? They turned Govardhana into a cushion and thus defeated Indra.

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186 *tathātvāt bhaktānāṁ ca tasya sphurtāv eva.* (Parimal edition)

atha kopaḥ sthāyī, eṣa eka-niṣṭha ubhaya-niṣṭhaś ca. atra tūbhaya-niṣṭha eva. ālambanam anyonyam, uddīpanam—anyonya-vikramaḥ, anubhāvaḥ—vāg-āḍambaryādiḥ, vyabhicārī—garvādiḥ. evaṁ sphuṭo 'yaṁ rasaḥ. sa ca bhagavati parokṣaḥ, sāmājike pratyakṣaḥ. ādye vijātīyālambano 'prākṛtaḥ, dvitīye 'prākṛta eva.

The *sthāyī* is anger. This *sthāyī* is based either on a single foundation or on a dual foundation. Here there is a dual foundation: Kṛṣṇa and Ariṣṭa are each other's *ālambana.* An *uddīpana* is the strength of each one. An *anubhāva* is bombastic speech, and so on. The *vyabhicārīs* are *garva* (pride) and so forth.

In this way the *rasa* clearly comes out. It is indirectly perceivable in the Lord and is directly perceivable in the readers and spectators. Here the *rasa* is transcendental. When this *rasa* has a single foundation and the *ālambanas* have respectively different natures, the *rasa* is still considered transcendental.

5.25

atha śāntaḥ,

An example of *śānta-rasa* (peacefulness):

vayo jīrṇaṁ hā dhik tad api na hi jīrṇo mada-bharaḥ
ślathaṁ carmāṅgebhyas tad api na rāgaḥ ślatha iva
radāḥ śīrṇās tad api na hi mohaḥ katham ayam
janaḥ kaṁsārāteś caraṇa-kamalāya spṛhayatu

vayaḥ—age; *jīrṇam*—is old; *hā*—alas; *dhik*—fie; *tad api*—nevertheless; *na hi*—not indeed; *jīrṇaḥ*—worn out; *mada-bharaḥ*—the burden of overweening pride; *ślatham*—loose; *carma*—the skin; *aṅgebhyaḥ*—from the limbs; *tad api*—nevertheless; *na*—not; *rāgaḥ*—material attachment; *ślathaḥ iva*—as if slackened; *radāḥ*—the teeth; *śīrṇāḥ*—broken; *tad api*—nonetheless; *na hi*—not indeed; *mohaḥ*—bewilderment; *katham*—why?; *ayam janaḥ*—this person; *kaṁsa-ārāteḥ*—of Kṛṣṇa ("Kaṁsa's enemy"); *caraṇa-kamalāya*—for the lotus feet; *spṛhayatu*—should long.

Ha! The life span has become worn-out, not so the burden of overweening pride. Gosh, the skin from the limbs has slackened, not so the material attachments. And the teeth are broken, but not the illusions! Why? This person should long for Kṛṣṇa's lotus feet.

atra nirvedaḥ sthāyī. sa caika-niṣṭhaḥ. ālambanam—saṁsāra-duḥkham, uddīpanam—puṇya-tīrthādi. anubhāvaḥ—viṣayāsakti-tyāgaḥ. vyabhicārī—mati-smṛti-dhṛty-ādiḥ. eṣa raso 'nukārye parokṣaḥ, sāmājike pratyakṣaḥ, camatkārī cāyam. tathā ca, "yac ca kāma-sukhaṁ loke yac ca divya-sukhaṁ mahat, tṛṣṇā-kṣaya-sukhasyaite nārhataḥ ṣoḍaśīṁ kalām," camātkārātiśayenānandātiśayaḥ. ayaṁ śrī-kṛṣṇa-bhakty-upayukto yadi bhavati, tadāprākṛta eva. yathāyaṁ nirvedo vyabhicārī sann api śānta-rase sthāyitāṁ prāpya rasatām āpnoti, tathā saiva devādi-viṣayā ratir bhāva iti pāribhāṣiko 'pi bhāvaḥ sthāyī san tat-tad-vibhāvādi-samaveto bhūtvā bhakti-rasa iti dvādaśa rasā bhavanti. sa punar bhakti-rasaḥ śrī-kṛṣṇāśrayo bhavan raty-ādibhiḥ sthāyibhir daśa-vidho bhavati. tad anyatrohyam.

In *śānta,* the *sthāyī* is *nirveda* (disgust at material life; or self-deprecation). It has a single foundation: The *ālambana* is the unhappiness of material life. An *uddīpana* is a holy place, and so on. The *anubhāva* is the renunciation of attachment to material things. The *vyabhicārīs* include *mati* (thoughtfulness based on the scriptures), *smṛti* (remembrance) and *dhṛti* (steadfastness of the heart). This *rasa* is indirectly perceivable in the character and directly perceivable in the spectators. This one causes wonder. It is said:

yac ca kāma-sukhaṁ loke yac ca divya-sukhaṁ mahat
tṛṣṇā-kṣaya-sukhasyaite nārhataḥ ṣoḍaśīṁ kalām

"Whatever delight of love is on earth, and whatever is the great delight in heaven, they are not worth the sixteenth part of the pleasure which springs from the cessation of all desires." (*Mahābhārata* 11.268.6)

Intense bliss is the result of intense wonder. And if this *rasa* becomes useful for *bhakti,* then the *rasa* is transcendental. Just as *nirveda,* though a *vyabhicāri-bhāva,* becomes the *sthāyī* in *śānta* and reaches the level of *rasa,* so the *devādi-viṣayā rati,* though a *bhāva* (mind-set) in a technical sense (5.8), becomes the *sthāyi-bhāva* and, in combination with appropriate *vibhāvas* and so on, turns into *bhakti-rasa.* Thus there are twelve *rasas.* And *bhakti-rasa* has ten varieties, considering that there are ten *sthāyi-bhāvas,* counting from *rati* (5.4) (the eight beginning from *śṛṅgāra-rati,* as well as *deva-viṣayā rati* and *nirveda*). In this one, Śrī Kṛṣṇa is the foundation. The details can be looked into in another treatise.

5.26

atha vātsalyam,

An example of *vātsalya-rasa* (affection for a junior):

ārāj-jānu-karopasarpaṇa-paro jāta-smitaṁ sañcarann
aṅkāroham anāpluvan rurudiṣā-vimlāna-candrānanaḥ
abhyāsārtham upekṣito ’pasaraṇa-prakrāntayā satvaraṁ
kaṇṭhe-kṛtya[187] *yaśodayā na na na nety āśvāsi bālo hariḥ*

ārāt—near [each other]; *jānu*—and knees; *kara*—with hands; *upasarpaṇa*—crawling; *paraḥ*—intent on; *jāta*—is produced; *smitam*—in such a way that a smile; *sañcaran*—while approaching; *aṅka*—on the lap; *āroham*—going up; *anāpluvan*—not springing up (not obtaining); *rurudiṣā*—on account of a desire to cry; *vimlāna*—was bereft of luster; *candra-ānanaḥ*—whose moonlike face; *abhyāsa*—practicing [His crawling]; *artham*—for the purpose of; *upekṣitaḥ*—was disregarded; *apasaraṇa*—to go away; *prakrāntayā*—[by Yaśodā] who had begun; *satvaram*—quickly; *kaṇṭhe*—on the neck; *kṛtya*—after doing (after putting); *yaśodayā*—by Yaśodā; *na na na na iti*—[saying] no no no no!; *āśvāsi*—was consoled; *bālaḥ*—child; *hariḥ*—Hari.

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187 Purī Dāsa: One manuscript reads *kaṇṭhe nyasya.*

Baby Hari was smilingly going here and there on His hands and knees. He came near Mother Yaśodā, but she said "No no no no!" and proceeded to move away from Kṛṣṇa to let Him practice His crawling. Unable to climb on her lap, Kṛṣṇa felt neglected. The splendor of His moonlike face waned. Just when He was about to cry, Yaśodā quickly went close to Him, put Him on her bosom and consoled Him.

atra mama-kāraḥ sthāyī. eṣa eka-niṣṭhaḥ. ālambanaṁ—śrī-kṛṣṇaḥ, uddīpanaṁ—tad-gata-jānu-caṅkramaṇādi, anubhāvaḥ—kaṇṭhe-kṛtyāliṅganādiḥ. vyabhicārī—harṣādiḥ. eṣo parokṣo vrajeśvarī-niṣṭhaḥ, pratyakṣaḥ sāmājika-niṣṭhaḥ. ubhayathaivāyam aprākṛtaḥ.

The *sthāyī* is possessiveness and has a single foundation: The *ālambana* is Śrī Kṛṣṇa. *Uddīpanas* are His crawling and so on. *Anubhāvas* are her placing Him on her chest, embracing Him, and so forth. *Vyabhicārīs* include *harṣa* (joy). This *rasa* is indirectly perceivable in Yaśodā and directly perceivable in the readers. Either way, the *rasa* is transcendental.

5.27

atha prema-rasaḥ,

An example of *prema-rasa* (love):

preyāṁs te 'haṁ tvam api ca mama preyasīti pravādas
tvaṁ me prāṇā aham api tavāsmīti hanta pralāpaḥ
tvaṁ me te syām aham iti ca yat tac ca no sādhu rādhe
vyavaharo nau na hi samucito yuṣmad-asmat-prayogaḥ

Rādhā, if I were to say "I am Your sweetheart and You are Mine," that would only be chatter. And the words "You are My life and I am Yours" are simply prattle. Even saying "You belong to Me and I to You" is not right. The terms "You" and "I" are not proper usage between Us.

atra citta-dravaḥ sthāyī, sa cobhaya-niṣṭhaḥ. ālambanam anyonyam, uddīpanam anyonya-guṇa-parimalaḥ, anubhāvaḥ—viśiṣya nirvacanābhāvaḥ, vyabhicārī—maty-autsukyādiḥ. parokṣaḥ śrī-kṛṣṇa-rādhayoḥ, sāmājikānāṁ pratyakṣaḥ. prema-rase sarve rasā antarbhavantīty eṣa mahīyān eva prapañcaḥ.[188] *grantha-gaurava-bhayād diṅ-mātram uktam. keśāñcin mate śrī-rādhā-kṛṣṇayoḥ śṛṅgāra eva rasaḥ. tan-mate 'py etad udāharaṇaṁ nāsaṅgatam. śṛṅgāro 'ṅgī, premāṅgam, aṅgasyāpi kvacid udriktatā. vayaṁ tu premāṅgī śṛṅgāro 'ṅgam iti viśeṣaḥ. tathā ca,*

The *sthāyī* is the melting of the heart, and has a dual foundation: Rādhā and Kṛṣṇa are each other's *ālambana.* The *uddīpana* is the fragrance of each other's qualities. The *anubhāva* is the absence of an explanation after making a specific statement. *Vyabhicārīs* include *mati* (thoughtfulness) and *autsukya* (eagerness). The *rasa* is indirectly perceivable in Śrī Kṛṣṇa and in Śrī Rādhā and is directly perceivable in the readers.

All the *rasas* are included in *prema-rasa.* This entails a huge elaboration. Only the general idea is pointed out here out of fear of increasing the size of the treatise. Some persons opine that only the *śṛṅgāra* between Śrī Rādhā and Śrī Kṛṣṇa is the *rasa.* Even in their opinion, the above example is not incoherent: *śṛṅgāra* is the *aṅgī* and *prema* is the *aṅga.* Sometimes the *aṅga* exceeds the *aṅgī.* In our estimation, *prema* is the *aṅgī* and *śṛṅgāra* is the *aṅga.* That is the difference. The explanation is:

unmajjanti nimajjanti premṇy akhaṇḍa-rasatvataḥ
sarve rasāś ca bhāvāś ca taraṅgā iva vāridhau

"All the *rasas* and all the *bhāvas* rise and fall in love like waves in an ocean, since love is the reservoir of *rasa.*"

5.28

atha bhakti-rasaḥ,

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188 *antarbhavantīti premāṅgaṁ śṛṅgārādayo 'ṅgina ity atra mahīyān eva prapañcaḥ.* (Purī Dāsa's edition)

An example of *bhakti-rasa:*

jaya śrīmad-vṛndāvana-madana nandātmaja vibho
priyābhīrī-vṛndārika[189] *nikhila-vṛndāraka-maṇe*
cid-ānanda-syandādhika-padāravindāsava namo
namas te govindākhila-bhuvana-kandāya mahate

Glory to You, the beautiful Cupid of Vṛndāvana, the son of Nanda, the all-pervading Lord. You are the jewel of all the gods and Your goddesses are the dear *gopīs.* The superior liquor of Your lotus feet emanates spiritual bliss. Obeisances to You, Govinda, the great root of the whole creation!

atra deva-viṣayatvāc ceto-rañjakatā ratir eva bhāvaḥ. sa eva sthāyī, ālambanam—śrī-kṛṣṇaḥ, uddīpanam—tan-mahimādi, anubhāvaḥ—hṛdaya-dravādiḥ, vyabhicārī—nirveda-dainyādiḥ. parokṣo bhaktānām, sāmājikānāṁ tu pratyakṣaḥ. yadyapi bhagavān sarva-rasa-kadamba-saṁvalitaḥ, tathāpi mūrtaḥ śṛṅgāra eva, sāvarṇyāt tad-daivatattvāc ca. tathā hi "rasaḥ śṛṅgāra-nāmāyaṁ śyāmalaḥ kṛṣṇa-daivataḥ" iti. evaṁ ca sarveṣām eva rasāṇāṁ varṇā devatāś ca boddhavyāḥ.

Since the Lord is the object here, the *rati,* which gives pleasure to the heart, is the *bhāva* (mind-set) (5.8). And that is the *sthāyī.* The *ālambana* is Śrī Kṛṣṇa. *Uddīpanas* include His greatness. *Anubhāvas* are the melting of the heart, and so on. *Vyabhicārīs* are *nirveda, dainya,* and so on. The *rasa* of the devotees is indirectly perceivable and that of the readers is directly perceivable.

Although the Lord has all the *rasas,* He is embodied *śṛṅgāra* because He has the same color and because He is its presiding deity. For instance: *rasaḥ śṛṅgāra-nāmāyaṁ śyāmalaḥ kṛṣṇa-daivataḥ,* "This *rasa,* called *śṛṅgāra,* is dark blue and its

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189 Viśvanātha Cakravartī: *jayeti—priyā ābhīrī-svarūpā vṛndārikā devāṅganā yasya he tathā-bhūta, "tat-priyārthaṁ sambhavantv amara-striyaḥ"* [*Bhāg.* 10.1.23] *iti daśamokteḥ.* (*Subodhinī*)

presiding deity is Kṛṣṇa." Thus it is understood that each *rasa* has its own color and presiding deity. (*Bhakti-rasāmṛta-sindhu* 2.5.118-119)

5.29

sarva-rasātmakatvaṁ śrī-kṛṣṇasya yathā,

Śrī Kṛṣṇa has all the *rasas.* For instance:

śṛṅgārī rādhikāyāṁ sakhiṣu sa-karuṇaḥ kṣveḍa-dagdheṣv aghāher
bībhatsī tasya garbhe vraja-kula-tanayā-cela-caurye prahāsī
vīrī daityeṣu raudrī kupitavati turāsāhi haiyaṅgavīna-
steye bhīmān vicitrī nija-mahasi śamī dāma-bandhe sa jīyāt

He loves Rādhikā, was compassionate to the cowherd boys when they were scorched by the poison of Agha the snake, was disgusted at Agha's belly, was laughing while stealing the *gopīs'* clothes, is a fighter of evil beings, was angry at wrathful Indra, was afraid when He stole fresh butter, was amazed by His own prowess, and was peaceful when he was bound with a rope. May He be glorious.

5.30

atha śṛṅgāraḥ,

An example of *śṛṅgāra-rasa* (romance):

dhṛte pāṇi-dvandve jhaṭiti jhaṇitaṁ ratna-valayair
hṛte nīvī-granthau mukharitam amandaṁ rasanayā
priyāyāḥ svānanda-pratihata-dhiyaḥ kintv apaghano
ghanottṛṣṇaṁ kṛṣṇaṁ prati samatanot tarjanam iva

dhṛte pāṇi-dvandve—when the pair of hands was held; *jhaṭiti*—at once; *jhaṇitam*—sounding was done; *ratna-valayaiḥ*—by the jewel-studded bracelets; *hṛte nīvī-granthau*—when the knot of the cord was taken; *mukharitam*—sounding was done; *amandam*—much; *rasanayā*—by the girdle (cord); *priyāyāḥ*—of the beloved lady; *sva-ānanda*—by Her bliss; *pratihata*—was struck (impeded);

dhiyaḥ—whose mind; *kintu*—however; *apaghanaḥ*—the body (or a bodily limb); *ghana-uttṛṣṇam*—who has a dense, high thirst [for union]; *kṛṣṇam prati*—to Kṛṣṇa; *samatanot*—fully did; *tarjanam*—a rebuke; *iva*—as if.

When He took hold of Her hands, Her jewel-studded bracelets sounded at once. And when He grasped the knot of Her cord, Her sash loudly jingled. The ladylove's mind was overtaken by Her bliss, yet Her body as if rebuked Kṛṣṇa, who was deeply thirsty.

5.31

yathā vā,

More examples of *śṛṅgāra-rasa:*

mṛdu-spandaṁ līlā-kara-kiśalayotkampam udayat
prasūneṣu krīḍā-vivaśa-muditāli-vraja-sukham
amandī-kurvāṇaṁ kim api kala-kaṇṭha-dhvani-kalāṁ
siṣeve rādhāṅgaṁ harir atha vasantānilam iva

[First interpretation:]
Hari served Rādhā's body as if a springtime breeze was taking place. A springtime breeze moves slowly, makes for pastimes (*līlā-kara*), causes lotuses to shake (*kiśalaya-utkampa*), and, while intensifying the expertise (*kalā*) of the cuckoos' chirping (*kalakaṇṭha-dhvani*), increases the joy of delighted bees absorbed in playing in flowers (*krīḍā-vivaśa-mudita-ali*).

[Second interpretation:]
Hari served Rādhā's body, which was like a springtime breeze. Her body moved slowly on the flowers; there was a tremor in it because of the lotus which is a mine of pastimes (*līlā-ākara-kiśalaya-utkampa*); and, while raising the standard of the art (*kalā*) of moaning (*kala-kaṇṭha-dhvani*) in the helpless state of having fun (*krīḍā-vivaśam*), it increased the joy of the *sakhīs* who had woken up (*udita-āli*).

5.32

cittasya kṣaṇa-mātra-nirvṛti-kṛte tasyā mukhaṁ citritaṁ
sadyaḥ padmam abhūt tataḥ param aho pūrṇendur aṅkojjhitaḥ
ānandāmṛta-maṇḍalaṁ punar abhūd dhiṅ māṁ tato 'bhūd viṣaṁ
tat-paścād yad abhūn na tad bata sakhe mat-saṁvido gocaraḥ

cittasya—of the mind; *kṣaṇa*—for a moment; *mātra*—just; *nirvṛti*—of the joy; *kṛte*—for the sake; *tasyāḥ*—her; *mukham*—face; *citritam*—was made into a picture; *sadyaḥ*—at once; *padmam*—a lotus; *abhūt*—became; *tataḥ param*—after that; *aho*—how amazing; *pūrṇa-induḥ*—a full moon; *aṅka*—of a mark; *ujjhitaḥ*—devoid; *ānanda-amṛta-maṇḍalam*—an orb of the nectar of bliss; *punaḥ*—again; *abhūt*—became; *dhik*—fie; *mām*—on me; *tataḥ*—after that; *abhūt*—became; *viṣam*—poison; *tat-paścāt*—after that; *yat*—what; *abhūt*—happened; *na*—not; *tat*—not; *bata*—alas; *sakhe*—O companion; *mat-saṁvidaḥ*—of my knowledge; *gocaraḥ*—in the scope.[190]

My friend, Her portrait was made to cheer Me up for a moment. By looking at it, at first Her face became a lotus. Then an amazing thing occurred: Her face developed into a full moon without any blemish. Not only that, it evolved as an orb of the nectar of bliss. Afterward it turned out as poison. Poor Me. Alas, don't ask Me what happened after that. It is not in the range of My knowledge. (I fainted.)

5.33

mugdhā sudhāṁśu-kiraṇe
jāla-gate bhavana-dāha-cakitākṣī
ādātum avadhi-lekhaṁ
praviśati bhavanaṁ nivārya sahayāntīḥ

mugdhā—silly; *sudhā-aṁśu-kiraṇe*—when moonrays; *jāla-gate*—went through the lattice window; *bhavana*—in the house; *dāha*—by the fire; *cakita*—are alarmed; *akṣī*—She whose eyes; *ādātum*—

190 *tad-anantaraṁ yad abhūt, tan mama saṁvido jñānasya gocaro na bhavati. tathā ca viraha-pīḍayā mūrchā jāteti bhāvaḥ.* (*Subodhinī*)

to take; *avadhi*—last; *lekham*—the letter; *praviśati*—She enters; *bhavanam*—the house; *nivārya*—after blocking; *sahayāntīḥ*—the companions.

When She saw moonrays enter the windows, She became alarmed: She thought that the house was going to catch on fire. That bewildered girl rushed into the house to retrieve His love letter while preventing Her friends from following Her inside.

eṣu pūrvau sambhoge, parau vipralambe. sarvatra ratiḥ sthāyī, sa cobhaya-niṣṭhaḥ. anyonyam ālambanam, uddīpanam—anyonya-lāvaṇyādi vijana-sthānādi ca. anubhāvaḥ—kara-grahaṇādiḥ. vyābhicārī—śrama-jaḍatādiḥ. vipralambhe ca ratir eva sthāyī, sa ca ubhaya-niṣṭhaḥ. viprakarṣe 'pi rates tathaiva svataḥ-siddhatvāt. ālambanaṁ pūrva-vat, uddīpanaṁ—viprakarṣo 'nyonya-duḥkhānubhavaś candra-candana-pavanādiś ca. anubhāvaḥ—citra-lekhādiḥ. vyabhicārī—viṣāda-dainyādiḥ. ubhayor evānanda-dharmatvād rasatvam. ānandasyātma-dharmatvād ātmanaś ca bahir-indriyāpekṣitva-mātratvābhāvāt sphūrti-para evānandaḥ. etena śṛṅgāro dvi-vidhaḥ, sambhogo vipralambhaś ceti. ādyaḥ parasparāvalokanādhara-pāna-cumbana-nakha-daśana-kṣatādi-prabhūta-prabhedo 'pi eka eva gaṇyate. aparas tv abhilāṣa-viraherṣyā-pravāsa-śāpa-hetuka iti pañcadhā. loka eva śāpa-hetukaḥ. tenālaukikaś catur-vidhaḥ.

In these four examples, the first two illustrate *sambhoga-śṛṅgāra* (love in meeting) and the last two *vipralambha-śṛṅgāra* (love in separation). In *sambhoga,* the *sthāyī* is *rati* (romantic pleasure). It has a dual foundation: The two lovers are each other's *ālambana. Uddīpanas* are their mutual glistening beauty, a solitary place, and so on. The *anubhāvas* are the taking of the lover's hand, and so forth. *Vyabhicārīs* are *śrama* (fatigue), *jaḍatā* (indolence) and so on.

In *vipralambha* also, the *sthāyī* is *rati* and has a dual foundation because such is the nature of *rati* even when the lovers are at a distance. The *ālambanas* are the same as those in *sambhoga. Uddīpanas* include being at a distance; feeling one

another's unhappiness; and the moon, a breeze from a forest of sandalwood trees (8.160), and so on. An *anubhāva* is the making of an excellent drawing (*Bhāgavatam* 10.62.17) (or of a love-letter, *Ujjvala-nīlamaṇi* 15.62). *Vyabhicārīs* include *viṣāda* (dejection) and *dainya* (feeling miserable).

***Rasa* takes place because both *sambhoga* and *vipralambha* have the attribute of bliss. Since bliss is an attribute of the soul and since the soul does not depend on the outer senses, in this context the word bliss refers to an inner vibe.**

Thus *śṛṅgāra* has two varieties: *sambhoga* and *vipralambha. Sambhoga* is counted as one category although it has many kinds, such as glancing at each another, drinking the juice of the lips, kissing, pricking the breasts with the nails, and making marks with the teeth. *Vipralambha* is said to have five categories: *abhilāṣa* (longing), *viraha* (separation), *īrṣyā* (pique), *pravāsa* (living away), and *śāpa-hetuka* (imagined curse by the creator or by Providence) (*Kāvya-prakāśa,* verse 31 *vṛtti*). The last one, *śāpa-ketuka,* only occurs in day-to-day life, therefore the transcendental *vipralambha* has four categories.

COMMENTARY

The verse also features an implied *bhrāntimān* ornament (erroneous perception) (8.274) because in separation She feels that moonrays are flames.

5.34

abhilāṣaḥ pūrva-rāgas tasyāvasthā daśa smṛtāḥ (19)

***Abhilāṣa* (longing) means *pūrva-rāga* (love before meeting for the first time). It has ten stages.**

5.35

yathā,

abhilāṣaś cintanaṁ ca smṛtiś ca guṇa-kīrtanam
udvegaś ca pralāpoś conmādaś ca vyādhir aṣṭamaḥ
jaḍatā navamī jñeyā maraṇaṁ daśamam smṛtam (20)

The ten stages are: *abhilāṣa* (longing), ***cintana*** (pondering), ***smṛti*** (remembrance), ***guṇa-kīrtana*** (mentioning the lover's qualities), ***udvega*** (anxious agitation), ***pralāpa*** (nonsensical talk), ***unmāda*** (deranged state), ***vyādhi*** (sickness), ***jaḍatā*** (indolence), **and *maraṇa*** (death; no desire to live)**.**

virahas tu bhāvī bhavan bhūtaś ceti tridhā.

The second kind of *vipralambha, viraha,* has three subvarieties: *bhāvī* (future), *bhavan* (present) and *bhūta* (past).

COMMENTARY

In poetics, the word *smṛta* (remembered) is often used in *sūtras* to signify that the information comes from the tradition. The above list of ten stages is sourced in *Nāṭya-śāstra* (22.170-172), except that *vilāpa* (chatter, or lamentation) is seen instead of *pralāpa.* Rudraṭa made the change to *pralāpa* (*Kāvyālaṅkāra* 14.4), and this was accepted by Dhanañjaya and by Viśvanātha Kavirāja.[191] Bharata Muni used the term *anusmṛti* (constant remembrance) instead of *smṛti.*[192] At any rate, *cintana* (*cintā*), *smṛti, unmāda, vyādhi, jaḍatā,* and *maraṇa* are also names of *vyabhicāri-bhāvas* (5.261), but they are special in the context of *pūrva-rāga.* The categories of *vipralambha* are illustrated from text 5.55, and examples of the ten stages are shown from text 5.60.

Rūpa Gosvāmī mentions the list in the above *sūtra,* in the context of the *pūrva-rāga* in *samañjasa-rati,* but *pralāpa* is replaced by *vilāpa* (*Ujjvala-nīlamaṇi* 15.48-49).

This is Rūpa Gosvāmī's list in the context of the *pūrva-rāga* in *samartha-rati: lālasa* (great longing), *udvega* (anxious agitation), *jāgaryā* (inability to sleep), *tānava* (thinness), *jaḍimā* (indolence),

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191 *daśāvasthaḥ sa tatrādāv abhilāṣo 'tha cintanam, smṛtir guṇa-kathodvega-pralāponmāda-sañjvarāḥ, jaḍatā maraṇaṁ ceti duravasthaṁ yathottaram.* (*Daśa-rūpaka* 4.48); *abhilāṣaś cintā-smṛti-guṇa-kathanodvega-sampralāpāś ca, unmādo'tha vyādhir jaḍatā mṛtir iti daśātra kāma-daśāḥ.* (*Sāhitya-darpaṇa* 3.190)

192 *anusmṛtis tṛtīye tu caturthe guṇa-kīrtanam* (*Nāṭya-śāstra* 22.170).

vaiyagrya (mental absorption), *vyādhi* (sickness), *unmāda* (deranged state), *moha* (infatuation), and *mṛtyu* (no desire to live) (*Ujjvala-nīlamaṇi* 15.21-22). He says *tānava* can be replaced by *vilāpa* (15.32).

Rūpa Gosvāmī gives this list in the context of *dāsya-rasa: aṅgeṣu tāpa* (heat in the limbs), *kṛśatā* (thinness), *jāgarya* (staying awake), *ālamba-śūnyatā* (mental voidness), *adhṛti* (lack of mental composure), *jaḍatā* (indolence), *vyādhi* (sickness; specific mental agony), *unmāda* (deranged state), *mūrcchita* (swoon), and *mṛti* (no desire to live).[193] This enumeration is based on Viśvanātha Kavirāja's second list of ten stages, which he mentions in the section on *pravāsa-vipralambha.*[194] Still, Viśvanātha Kavirāja says his two lists apply in *pūrva-rāga* and in *pravāsa* interchangeably.[195]

Rūpa Gosvāmī's list in *pravāsa* is: *cintā* (pondering), *jāgara* (sleeplessness), *udvega* (agitation), *tānava* (thinness), *malinatā* (soiled body), *pralāpa* (lamentation), *unmāda* (deranged state), *vyādhi* (sickness), *moha* (fainting) and *mṛtyu: cintātra jāgarodvegau tānavaṁ malināṅgatā, pralāpo vyādhir unmādo moho mṛtyur daśā daśa.* (*Ujjvala-nīlamaṇi* 15.167)

5.36

īrśyā-śabdo 'tra māna-paraḥ, sa ca dvedhā.

In this regard, the word *īrśyā* means *māna* (pique). There are two kinds:

īrṣyā-praṇaya-sambhūto dvedhā mānaḥ prakīrtyate
anyāsakte priyatame īrṣyā-māno bhavet striyāḥ (21)

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193 *aṅgeṣu tāpaḥ kṛśatā jāgaryālamba-śūnyatā, adhṛtir jaḍatā vyādhir unmādo mūrcchitaṁ mṛtiḥ, viyoge sambhrama-prīter daśāvasthāḥ prakīrtitāḥ.* (*Bhakti-rasāmṛta-sindhu* 3.2.116)

194 *aṅgeṣv asauṣṭhavaṁ tāpaḥ pāṇḍutā kṛśatāruciḥ, adhṛtiḥ syād anālambas tan-mayonmāda-mūrcchanāḥ. mṛtiś ceti kramāj jñeyā daśa smara-daśā iha* (*Sāhitya-darpaṇa* 3.205-206).

195 *atra pūrva-rāgoktānām abhilāṣādīnām atroktānāṁ cāṅgāsauṣṭhavādīnām api daśānām ubhayeṣām apy ubhayatra sambhave 'pi cirantana-prasiddhyā vivicya pratipādanam.* (*Sāhitya-darpaṇa* 3.208)

***Māna* has two varieties: *īrśyā-māna* (pique due to resentment) and *praṇaya-māna* (pique due to fondness). The *īrśyā-māna* of a woman occurs when her sweetheart loves another woman.**

5.37

yad uktam,

dvayoḥ praṇaya-mānaḥ syāt pramode sumahaty api
premṇaḥ kuṭila-gāmitvāt kopo yaḥ kāraṇaṁ vinā

***Praṇaya-māna* takes place even though the joy between the ladylove and her sweetheart is profuse. Since love moves in crooked ways, *praṇaya-māna* is anger without a cause.** (*Sāhitya-darpaṇa* 3.198)

COMMENTARY

Rūpa Gosvāmī equates *īrśyā-māna* with *sahetu-māna* (pique with a cause) (*Ujjvala-nīlamaṇi* 15.77) and *praṇaya-māna* with *nirhetu-māna* (pique without a cause) (*Ujjvala-nīlamaṇi* 15.100).

5.38

tathā ca,

nadīnāṁ ca vadhūnāṁ ca bhujaṅgānāṁ ca sarvadā
premnām api gatir vakrā kāraṇaṁ tatra neṣyate [196]

The course of rivers, the behavior of women, the motions of snakes, and the ways of love are always crooked. No cause can account for them.

5.39

bhūta-viraheṇa saha pravāsasyāvāntara-bhedo yathodāharaṇaṁ sphuṭī-bhaviṣyati, tathobhayor eva sambhoga-vipralambhayoḥ parasparāvalokanādhara-pānādy-abhilāṣādīnāṁ krameṇodāharaṇāni.

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196 The original reference is: *aher iva gatiḥ premṇaḥ svabhāva-kuṭilā bhavet, ato hetor ahetoś ca yūnor māna udañcati.* (*Sarasvatī-kaṇṭhābharaṇa* 5.48) (*Ujjvala-nīlamaṇi* 15.102)

It will be made clear in the examples (5.74, 5.77) that *bhūta-viraha* (separation in the past) combined with *pravāsa* makes an intermediate category. From here onward the examples of *sambhoga,* such as glancing at each another, drinking the juice of the lips, and of *vipralambha,* including *abhilāṣa,* will be illustrated, by the aforesaid sequence.

COMMENTARY

Viśvanātha Kavirāja subsumes *viraha* in *pravāsa* (*Sāhitya-darpaṇa* 3.208). Rūpa Gosvāmī follows him, but divides *pravāsa* in two categories—the lover is present and the lover is not present—and includes the three varieties of *viraha* in the latter (*Ujjvala-nīlamaṇi* 15.158). But in texts 5.72-73, Kavi Karṇapūra shows that *bhāvī viraha* (upcoming separation) and *bhavan viraha* (present separation) can occur when the lover is present.

5.40

tatra parasparāvalokanaṁ yathā,

An example of glancing at each another:

ehīti pṛṣṭhaga-sakhīkṣaṇa-kaitavena
vyāvṛtya yo mayi tayā nihitaḥ kaṭākṣaḥ
pratyastra-van mama kaṭākṣam avāpya śānto
'py antar vibheda sa nikṛtta-śarārdha-van me

ehi—come; *iti*—(end of citation); *pṛṣṭha-ga*—who was at the back; *sakhī*—at her friend; *īkṣaṇa*—of looking; *kaitavena*—under the pretext; *vyāvṛtya*—after turning around; *yaḥ*—which; *mayi*—on me; *tayā*—by her; *nihitaḥ*—cast; *kaṭa-akṣaḥ*—sidelong glance; *prati-astra-vat*—like an enemy weapon; *mama*—my; *kaṭa-akṣam*—sidelong glance; *avāpya*—after attaining; *śāntaḥ*—peaceful; *api*—although; *antaḥ*—heart; *vibheda*—pierced; *saḥ*—that; *nikṛtta*—cut; *śara-ardha-vat*—like a half arrow; *me*—my.

The sidelong glance which she cast on Me by turning around under the pretext of looking at her confidante behind her and saying "Come" was one that, though calm after meeting My sidelong glance which seemed like enemy ammunition to her, pierced My heart as if her glance was a split half arrow.

COMMENTARY

Viśvanātha Cakravartī explains that a split half arrow causes more pain than a regular one, and this is naturally known to warriors: *tatra dṛṣṭāntam āha—nikṛtteti. śalya-sahita-śarasya vedhe tathā pīḍā na jāyeta, yathā kṛttaś chinno yo 'rdha-śaras tasya vedhe ity arthaḥ. idaṁ sāṅgrāmikāṇām anubhava-siddham eva.* (*Subodhinī*)

5.41

api ca,

And then:

tasyāḥ sakhībhir api vīkṣya sujātam antar-
bhāvodayaṁ kam api cañcala-locanāntaiḥ
dhanyo bhavān iti kṛtā mama sammukhībhir
indīvara-cchada-mayī puṣpa-vṛṣṭiḥ

tasyāḥ—of hers; *sakhībhiḥ*—by the friends; *api*—even; *vīkṣya*—after noticing; *su-jātam*—well produced; *antaḥ*—inside; *bhāva*—of emotion; *udayam*—rise; *kam api*—some indescribable; *cañcala*—fickle; *locana*—of the eyes; *antaiḥ*—by means of the ends; *dhanyaḥ*—are fortunate; *bhavān*—You; *iti*—in this way; *kṛtā*—was done; *mama sammukhībhiḥ*—who were facing me; *indīvara*—of blue lotuses; *chada*—coverings (petals); *mayī*—consisting of; *puṣpa-vṛṣṭiḥ*—a rain of flowers.

Noticing some indescribably excellent rise of emotion in her, the *sakhīs* showered Me with a rain of blue lotus petals with the corners of their fickle eyes as if to encourage Me: "You're lucky".

COMMENTARY

The verse features Paṇḍita-rāja Jagannātha's *padārtha nidarśanā* ornament (illustration of the meaning of a word): It is a kind of metaphor where the subject of the comparison (*upameya*) and the standard of comparison (*upamāna*) are stated, but the

comparison is not directly expressed.[197] Here the purport of the sentence is that the *sakhīs'* eyes are blue lotuses. The metaphor is not implied because both the tenor and the vehicle are stated. In Mammaṭa's methodology, however, this is classed in the variety of the *nidarśanā* ornament called *asambhavad-vastu nidarśanā* (an unlikely connection between things causes the perception of a similarity). Mammaṭa would say that the above culminates in a simile: The *sakhīs'* eyes are like blue lotuses.[198] But in Kavi Karṇapūra's methodology, this literary device is a form of the *apahnuti* ornament (concealment) (8.87).

5.42

parasparādhara-pānam yathā,

An example of drinking each other's lips:

pā a adi pibadi cāssaṁ peyasi lalide kahiṁ sīti
sāndāṇanda-viṇiddida rādhā svapnā idaṁ jayadi
(Prakrit language)

pāyayati pibati cāsyaṁ preyasi lalite kva gatāsīti
sāndrānanda-vinidrita-rādhā-svapnāyitaṁ jayati
(Sanskrit rendering)

pāyayati—when he is causing [me] to drink [his face]; *pibati*—when he is drinking; *ca*—and; *āsyam*—[my] face; *preyasi*—O dear friend; *lalite*—O Lalitā; *kva*—where?; *gatā asi*—have you gone; *iti*—(end of citation); *sāndra-ānanda*—because of dense bliss; *vinidrita*—made into the waking state; *rādhā*—of Rādhā; *svapnāyitam*—what acts like a dream; *jayati*—is supereminent.

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197 *asyāṁ copamānopameya-gata-dharmayor ārtha-bheda-pratipattiḥ. ataḥ padārtha-nidarśanocyate. bimba-pratibimba-bhāvas tūpamānopameyayoḥ sa-viśeṣaṇatve bhavati, anyathā tu na iti vivekaḥ. […] na padārtha-nidarśanāyāḥ. asyās tu upamānopameyayor anyatara-dharmasyānyataratrāropo lakṣaṇam astu* (*Rasa-gaṅgādhara,* KM pp. 341-342).

198 *atra katham anyasya līlām anyo vahatīti tat-sadṛśīm ity upamāyāṁ paryavasānam* (*Kāvya-prakāśa,* verse 436 *vṛtti*).

Glory to Rādhā's daydreaming which resulted from sheer joy: "My dear Lalitā, now that Kṛṣṇa is making Me imbibe His face and He is imbibing Mine, where are you?"

5.43
yathā vā,

Alternatively:

ardhākuṭmalitānimeṣa-nayanaṁ niṣpanda-tāraṁ kiyad-
dīrgha-śvāsam alakṣya-kaṇṭha-ninadaṁ sānanda-tandrāyitā
kṛṣṇe pāyayati svakīyam adharaṁ prāg eva pītādhare
kiñcit tvaṁ lalite pibeti kim api svapnāyate rādhikā

ardha—half-way (or in reference to half-closed eyes[199]); *akuṭmalita*—were not made shut like buds; *animeṣa*—were without blinks; *nayanam*—[in such a way that her] eyes; *niṣpanda*—were motionless; *tāram*—[in such a way that] the pupils of the eyes; *kiyat*—somewhat; *dīrgha*—were long; *śvāsam*—[in such a way that] the breaths; *alakṣya*—were imperceptible; *kaṇṭha*—in the throat; *ninadam*—[in such a way that] the sounds; *sa-ānanda*—she has bliss; *tandrāyitā*—[Rādhikā,] made lazy; *kṛṣṇe pāyayati*—when Kṛṣṇa is causing [me] to drink; *svakīyam*—own; *adharam*—the lips; *prāk*—earlier; *eva*—already; *pīta-adhare*—[Kṛṣṇa,] by whom my lips were drunk; *kiñcit*—some; *tvam*—you; *lalite*—O Lalitā; *piba*—you should drink; *iti*—(end of citation); *kim api*—a little; *svapnāyate*—acts like she were sleeping; *rādhikā*—Rādhikā.

Her eyes were half-closed and without a blink: The pupils were still. Her exhalations were somewhat drawn out. And the sounds in Her throat were slightly imperceptible. Rādhikā, indolent and blissed-out, was daydreaming: "Lalitā, Kṛṣṇa already imbibed My face. Now He is making Me imbibe His, so you should quaff some of it too."

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199 *netrārdhaṁ vyāpyākuṭmalite īṣan-mudrite, evaṁ nimeṣa-rahite nayane yatra tad yathā syāt tathā.* (*Subodhinī*)

5.44
paraspara-cumbanaṁ yathā,

An example of kissing each other:

aṅkāṅki skhalanaṁ karā-kari manaḥ-saṁvāda-saṁvedanaṁ
karṇā-karṇi vṛthā-kathāsu yugapac-cumbāḥ śataṁ gaṇḍayoḥ
skandhā-skandhi bhujau mukhā-mukhi muhur mādhvīka-pāna-kramo
rādhā-mādhavayor madhau madhu-mada-krīḍā jarījṛmbhyate

aṅkā-aṅki—[was done] on each other's laps; *skhalanam*—tottering; *karā-kari*—[occurred] by means of each other's hands; *manaḥ-saṁvāda*—of the communication of the mind; *saṁvedanam*—the making known; *karṇā-karṇi*—[occurred] in each other's ears; *vṛthā-kathāsu*—when useless talk; *yugapat*—simultaneously; *cumbāḥ*—many kisses; *śatam*—by the hundreds; *gaṇḍayoḥ*—of two cheeks; *skandhā-skandhi*—[existed] on each other's shoulders; *bhujau*—two arms; *mukhā-mukhi*—[occurred] by means of each other's mouths; *muhuḥ*—repeatedly; *mādhvīka*—liquor; *pāna*—of drinking; *kramaḥ*—the procedure; *rādhā-mādhavayoḥ*—of Rādhā and Mādhava; *madhau*—in the spring season; *madhu*—by means of liquor; *mada*—of intoxication; *krīḍā*—the fun; *jarījṛmbhyate*—eminently unfolds.

The fun of drunken elation that Rādhā and Kṛṣṇa have by sipping sweet wine in the spring season eminently unfolds. They totter unto each other's laps. They speak Their mind by making hand gestures. They simultaneously kiss each other hundreds of times on the cheek while whispering frivolous words in each other's ears. Rādhā's arm and Kṛṣṇa's arm are placed on each other's shoulders. And the drinking of some intoxicating beverage occurs by means of each other's mouths.

COMMENTARY

The verse features rare formations of *avyayī-bhāva* compounds: The words *aṅkāṅki, karā-kari, karṇā-karṇi, skandhā-skandhi,* and *mukhā-mukhi* are *avyayī-bhāva* compounds made with the *taddhita*

suffix *i[c]*.[200]

Here the *avyayī-bhāva* compounds do not suggest any particular meaning, but they eminently raise the *sthāyī* to the level of *rasa.* As such they have the force of suggestive *padāṁśas,* like the *avyayī-bhāvas* shown earlier (3.58). Mammaṭa explains that sometimes the amazingness of the grammatical forms themselves enhances the relishment: *atra, imanij-avyayībhāva-karma-bhūtādhārāṇāṁ svarūpasya taruṇatve iti dhanuṣaḥ samīpe iti maulau vasatīti tv ādibhis tulye, eṣāṁ vācakatve, asti kaścit svarūpasya viśeṣo yaś camatkāra-kārī sa eva vyañjakatvaṁ prāpnoti,* "In this example, given that the literal expressions by means of the suffix *iman[ic]* in *taruṇimani* (when the youthfulness), of the *avyayī-bhāva* "*anu-madana-dhanuḥ*" (near Cupid's bow) and of the *karma-bhūtādhāra* "*maulim*" (the top) are semantically equalled by these ordinary synonymous expressions respectively: *svarūpasya taruṇatve* (when youthfulness of the nature occurs), *dhanuṣaḥ samīpe* (near the bow), and *maulau vasati* (she stays at the top), only a distinct particularity of the grammatical forms that generates astonishment achieves the state of being suggestive" (*Kāvya-prakāśa,* verse 110 *vṛtti*).

5.45

paraspara-nakha-kṣatādi yathā,

An example of fingernail marks on the skin:

jātāṅkurāṇi kim amūny anurāga-bījā-
ny uptāni nūnam urasor ubhayor ubhābhyām
ārdrāṇi komalatarāṇy aruṇāni bhugnā-
ny ābhānti paśya lalite nakha-lakṣmaṇāni

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200 *tatra tenedam iti sarūpe* (*Aṣṭādhyāyī* 2.2.27); *ic karma-vyatihāre* (*Aṣṭādhyāyī* 5.4.127); *tatra tatra gṛhītvā tena tena prahṛtya vā yuddhaṁ vṛttam iti ca sarūpe kriyā-vyatīhāre pītāmbaraḥ, tasmād i-rāmas taddhitaḥ, sa cāvyayam, pūrva-padasya trivikramaḥ, īśāntasya tv ā-rāmo vā viṣṇujanādau tasmin* (*Hari-nāmāmṛta-vyākaraṇa, Bṛhat* 1788). The suffix *i[c]* is applied after a *bahuvrīhi* compound, but the whole compound is classed as an *avyayī-bhāva* because it is in the list of *tiṣṭhad-gu* words (*Aṣṭādhyāyī* 2.2.17).

jāta-aṅkurāṇi—whose sprouts have occurred; *kim*—whether; *amūni*—those one; *anurāga-bījāni*—the seeds of love; *uptāni*—sown; *nūnam*—indeed (a term expressive of *utprekṣā*); *urasoḥ ubhayoḥ*—on both chests; *ubhābhyām*—by both of Them; *ārdrāṇi*—cute; *komala-tarāṇi*—very soft; *aruṇāni*—reddish; *bhugnāni*—curved; *ābhānti*—they seem; *paśya*—look; *lalite*—O Lalitā; *nakha*—of fingernails; *lakṣmaṇāni*—marks.

Look at the nail marks, Lalitā. Are they seeds of love that were sown on each other's chests by both of Them and have sprouted? Indeed, they are cute, very soft, reddish and curved.

COMMENTARY

Viśvanātha Cakravartī remarks that the nail marks are imagined to be the sprouts of the seed of love between Them: *tayoḥ paraspara-nakha-kṣatāni parasparānurāga-rūpa-bījasyāṅkuratvenotprekṣyante* (*Subodhinī*). This is the *utprekṣā* ornament (fanciful assumption).

5.46

paraspara-daśana-kṣataṁ yathā,

An example of biting each other's lips:

mādhvīkācamanotsave kutukinor anyonya-danta-cchadāv
anyonyena kṛtopadaṁśa-racanau śrī-rādhikā-kṛṣṇayoḥ
kṣuṇṇau ca dvija-kuṭmalair abhavatām akṣuṇṇa-lakṣmī-bharau
pītau cāruṇitau babhūvatur aho premṇo vicitrā gatiḥ

mādhvīka—of liquor (issued from a hole in a tree[201]); *ācamana*—in the sipping; *utsave*—in the festival; *kutukinoḥ*—who are jovial; *anyonya*—of each other; *danta-chadau*—the lips ("the covering of the teeth"); *anyonyena*—by each other; *kṛta*—was done; *upadaṁśa*—of the side dish; *racanau*—[the lips,] on which the making; *śrī-rādhikā-kṛṣṇayoḥ*—of Rādhā and Kṛṣṇa; *kṣuṇṇau*—bruised; *ca*—and; *dvija*—[in the forms] of teeth; *kuṭmalaiḥ*—by the

201 *vṛkṣa-koṭarebhyo niḥsṛtātyanta-mādako raso mādhvīkaḥ* (*Subodhinī*).

buds; *abhavatām*—they became; *akṣuṇṇa*—was permanent ("not broken"); *lakṣmī-bharau*—[the lips,] whose weight of splendor; *pītau*—[the other two lips] were drunk; *ca*—moreover; *aruṇitau*—reddened; *babhūvatuḥ*—they became; *aho*—wow; *premṇaḥ*—of love; *vicitrā*—is amazing; *gatiḥ*—the course.

The lips of Rādhā and Kṛṣṇa, who were jovial during the festival of tasting sweet wine, concocted each other's amuse-bouches. The lips, broken by the bud-like teeth, achieved an unbroken splendor. Then the lips were *pīta* (drunk, or yellow), and became reddened. Wow! How amazing is the main course of love!

5.47

nīvī-mokṣo yathā,

An example of undoing the knot of the girdle (a cord worn around the waist to hold the clothes by rolling them onto it):

niryātāyāṁ tvayi viramito mālayā ratna-dīpaḥ
kṛṣṇe colaṁ kṣapayati mayā svastikaḥ sannibaddhaḥ
nīvī-granthiṁ harati sahasā saṁhatorūpaviṣṭaṁ
buddhyaivāhaṁ sakhi samadhikā vallabhas te balena

niryātāyām—went away; *tvayi*—when you; *viramitaḥ*—was put out; *mālayā*—with a garland; *ratna-dīpaḥ*—jewelled lamp; *kṛṣṇe*—when Kṛṣṇa; *colam*—the blouse; *kṣapayati*—threw away; *mayā*—by me; *svastikaḥ*—the swastika; *sannibaddhaḥ*—was made; *nīvī*—of the girdle; *granthim*—the knot; *harati*—when He took off; *sahasā*—at once; *saṁhata-ūru*—[in such a way that] the thighs were closed; *upaviṣṭam*—sitting was done; *buddhyā*—by wits; *eva*—simply; *aham*—I; *sakhi*—O confidante; *samadhikā*—am superior; *vallabhaḥ*—lover; *te*—your; *balena*—by strength.

Once you left the *kuñja,* I put out the jewel-shaped candle with a garland. When Kṛṣṇa took off my blouse, I made the auspicious swastika sign with my arms over my breasts. And when He untied the knot of my girdle, I at once closed my thighs and sat on the bed. *Sakhī,* I have brains. Your lover has muscle.

ādi-śabdād vana-vihāra-jala-vihāra-madhu-pāna-saṅgītādi.

Because of the word *ādi* (etc.) (in 5.33 and in the preliminary of 5.45), these are included: strolling in the forest, water pastimes, drinking sweet wine, singing, and so on.

5.48

tatra vana-vihāro yathā,

Of those, an example of strolling in the forest:

arghyaṁ kuṭmalakair maranda-paṭalaiḥ pādyaṁ parāgair madhu-
syandārdrair anulepanaṁ kisalayaiḥ puṣpaiś ca bhūṣāṁ phalaiḥ
naivedyaṁ pavanāhatair avayavair nṛtyaṁ madāli-svanair
gītaṁ kalpayatā harir vana-gato vallī-cayenārcitaḥ

arghyam—the washing of the hands; *kuṭmalakaiḥ*—with buds; *maranda*—of flower nectar; *paṭalaiḥ*—with multitudes; *pādyam*—the washing of the feet; *parāgaiḥ*—with pollen; *madhu*—honey; *syanda*—exuding; *ardraiḥ*—soft; *anulepanam*—ointment; *kisalayaiḥ*—with sprouts (or shoots); *puṣpaiḥ*—with flowers; *ca*—and; *bhūṣām*—ornament; *phalaiḥ*—with fruits; *naivedyam*—food offering; *pavana-āhataiḥ*—struck by the wind; *avayavaiḥ*—with the portions; *nṛtyam*—dancing; *mada-ali-svanaiḥ*—with the sounds of maddened bees; *gītam*—singing; *kalpayatā*—[the multitude,] which was making; *hariḥ*—Hari; *vana-gataḥ*—who had gone to the forest; *vallī*—of creepers; *cayena*—by the multitude; *arcitaḥ*—was worshiped.

Hari went to the woods and was worshiped by the creepers which were offering *arghya* with buds, *pādya* with flower juice, ointment with pollen softened with a drip of honey, decorations with sprouts and blossoms, *naivedya* with fruits, dancing with their limbs swooshed by the wind, and singing with the buzzing of excited bumblebees.

COMMENTARY

The format of this verse is similar to the format in the *Govinda-*

līlāmṛta verse 17.19 (beginning *prasveda*). The commentator Vṛndāvana Cakravartī notes that Kṛṣṇadāsa Kavirāja's verse illustrates the *pariṇāma* ornament (modification): *prasvedādīnāṁ pādyādi-rūpeṇa pariṇatir atra pariṇāmālaṅkāraḥ* (*Sadānanda-vidhāyinī* 17.19). When the *upāmana* (standard of comparison) (vehicle) must assume the nature of the *upameya* (subject of comparison) to make sense of the statement, that is the *pariṇāma* ornament.[202] *Pariṇāma* occurs in this verse because the buds must assume the nature of *arghya,* and so on, to make sense of the statement, otherwise it would be pointless to say that Hari was worshiped with *arghya* and so on. Ruyyaka invented *pariṇāma.* All the poetic theorists after him, except Kavi Karṇapūra, acknowledge this poetic expression as the *pariṇāma* ornament. Kavi Karṇapūra would say that the above features the *rūpaka* ornament (metaphor). Moreover, the verse is an instance of *śṛṅgārābhāsa.*

5.49

api ca,

And then:

ekenānila-capalena patra-haste-
nārautsīt stabaka-payodharaṁ pareṇa
ākṣepaṁ na na na na neti cañcalāli-
bhrū-bhaṅgyā vyadhita hariṁ vilokya vallī

ekena—with one; *anila*—because of the wind; *capalena*—wavy; *patra*—[in the form] of a leaf; *hastena*—with a hand; *arautsīt*—covered; *stabaka*—[in the form] of a bunch of flowers; *payodharam*—the breasts; *pareṇa*—with the other [hand]; *ākṣepam*—a rebuke; *na na na na na*—no, no, no, no, no; *iti*—in this way; *cañcala-ali*—[in the form] of restless bees; *bhrū*—of brows; *bhaṅgyā*—with the curvature; *vyadhita*—did; *harim*—at Hari; *vilokya*—after looking; *vallī*—a creeper.

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202 *viṣayātmatayāropye prakṛtārthopayogini. pariṇāmo bhavet tulyātulyādhikaraṇo dvidhā.* (*Sāhitya-darpaṇa* 10.34-35)

Looking at Hari with a frown in the form of two rows of restless bees, a creeper covered the breasts of her two clusters of florets with one shoot hand, undulating in the wind, and with the other wavy shoot hand she did a rebuke: "No, no, no, no, no".

COMMENTARY

The creeper seemingly prevented His embrace. The verse features an *ekadeśa-vivarti rūpaka* ornament (partial overall metaphor) (8.68): It is implied that the creeper is a ladylove.

5.50

santrāsaṁ kisalaya-pāṇi-kampanena
protsāhaṁ kusuma-mayena susmitena
roṣaṁ ca bhramara-ghaṭā-kaṭākṣa-pātair
āsanne madhu-bhidi vīrudho 'bhyanaiṣuḥ

santrāsam—fright; *kisalaya*—in the form of shoots; *pāṇi*—the hands; *kampanena*—by shaking; *protsāham*—enthusiasm; *kusuma-mayena*—consisting of flowers (jasmines); *su-smitena*—with the nice smile; *roṣam*—anger; *ca*—and; *bhramara*—of bees; *ghaṭā*—[in the form] of a multitude; *kaṭākṣa*—of sidelong glances; *pātaiḥ*—with the falls; *āsanne*—approached; *madhu-bhidi*—when Kṛṣṇa; *vīrudhaḥ*—the creepers; *abhyanaiṣuḥ*—acted out.

When Kṛṣṇa approached the creepers, some pantomimed fright by shaking their shoot hands, some mimed enthusiasm by means of their flower smiles, and some acted out indignation by casting sidelong glances in the form of darting bees.

5.51

sīmantopari bandhujīva-kusumaṁ sindūra-bindū-kṛtaṁ
citrair navya-dalair vyadhāyi makarī gaṇḍe nakhāgra-kṣataiḥ
cakre kañculikā payodhara-bhare nānā-prasūna-cchadaiḥ
kṛṣṇena praṇayātireka-rabhasas tasyām abhivyañjitaḥ

sīmanta—the hair separation; *upari*—above (just above the forehead); *bandhu-jīva-kusumam*—a *bandhujīva* flower; *sindūra*—of vermilion; *bindū-kṛtam*—made into a spot; *citraiḥ*—colorful;

navya-dalaiḥ—with fresh petals; *vyadhāyi*—was made; *makarī*—a female *makara* sea creature (shark) (the emblem of Cupid); *gaṇḍe*—on a cheek; *nakha*—of nails; *agra*—by the tips; *kṣataiḥ*—trimmed; *cakre*—was made; *kañculikā*—a bodice (or brassiere); *payodhara*—of the breasts; *bhare*—on the load; *nānā*—various; *prasūna-chadaiḥ*—with coverings of flowers; *kṛṣṇena*—by Kṛṣṇa; *praṇaya*—of love; *atireka*—of excess; *rabhasaḥ*—the force; *tasyām*—for her; *abhivyañjitaḥ*—was revealed.

Kṛṣṇa revealed His over-the-top love for Her: He turned a *bandhujīva* blossom into a spot of vermilion above the forehead in the parting of Her hair. He drew Cupid's emblem, a *makara,* on Her cheek with fresh and colorful petals trimmed by His nails. And He fashioned a bra on Her large breasts with multifarious floral components.

5.52

jala-vihāro yathā,

An example of water pastimes:

kṛṣṇe karṣati koka-yugmakam iyaṁ dorbhyāṁ vyadhāt svastikaṁ
kaṇṭhe cāru-mṛṇālam arpayati sā bāhū dadhe kuñcitau
padmaṁ jighrati pāṇināsyam avṛṇod itthaṁ jale khelator
asparśā suratis tayoḥ priya-sakhī-vṛndasya rasyābhavat

kṛṣṇe karṣati—when Kṛṣṇa attracted; *koka*—of flamingos; *yugmakam*—a pair; *iyam*—she; *dorbhyām*—with both arms; *vyadhāt*—made; *svastikam*—the swastika sign; *kaṇṭhe*—on the neck; *cāru*—beautiful; *mṛṇālam*—a lotus stem; *arpayati*—when he placed; *sā*—she; *bāhū*—both arms; *dadhe*—made; *kuñcitau*—constricted; *padmam*—a lotus; *jighrati*—when he smelled; *pāṇinā*—with a hand; *āsyam*—the face; *avṛṇot*—she covered; *ittham*—in this way; *jale*—in the water; *khelatoḥ*—who were playing; *asparśā*—in which there is no touching; *su-ratiḥ*—superb amorousness; *tayoḥ*—of those two; *priya-sakhī*—of intimate confidantes; *vṛndasya*—to the group; *rasyā*—relishable; *abhavat*—became.

When He drew two *cakravāka* birds closer to Him, She made the auspicious swastika sign with Her forearms. When He placed a lovely lotus stem on the upper part of His chest, She constricted Her arms. And when He smelled a lotus, She covered Her face with Her hand. This exquisite amorousness of Rādhā and Kṛṣṇa, who were standing at a distance while thus dallying in the pond, became the intimate *sakhīs'* entertainment.

COMMENTARY

The *cakravākas* are symbols of breasts. Placing a lotus stem on His chest signifies that He wanted to embrace Her.

5.53

madhu-pānaṁ yathā,

An example of drinking sweet wine:

āli preyān harir atiśaṭhaḥ kṛṣṇa me samprasīda
śyāme sa tvām abhisarati kiṁ nātha dāsī tavāsmi
ity anyonya-prakṛti-vikṛtī-bhāvato 'nanvitoktī
rādhā-kṛṣṇau madhu-mada-mudā mohitau vaḥ punītām

āli—O female friend; *preyān*—dear; *hariḥ*—Hari; *ati-śaṭhaḥ*—too much of a cheat; *kṛṣṇa*—O Kṛṣṇa; *me samprasīda*—be pleased with me; *śyāme*—O Rādhā; *saḥ*—he; *tvām*—you; *abhisarati*—is wooing; *kim*—why?; *nātha*—O master; *dāsī*—maidservant; *tava*—your; *asmi*—I am; *iti*—in this way; *anyonya*—respective; *prakṛti*—of nature; *vikṛti*—of the change[203]; *bhāvataḥ*—because of the mood; *ananvita*—were not connected [in sense]; *uktī*—[those two,] whose statements; *rādhā-kṛṣṇau*—Rādhā and Kṛṣṇa; *madhu*—because of liquor; *mada*—of the intoxication; *mudā*—due to the joy; *mohitau*—who were bewildered; *vaḥ*—you all; *punītām*—may those two purify.

203 Case in point, the word *vikṛti* changed to *vikṛtī,* because of the meter: *parasparaṁ prakṛti-vikṛti-bhāvataḥ svabhāva-vaiparītyenānanvitā asaṅgatoktir yayos tathā-bhūtau.* (*Subodhinī*)

Rādhā (thinking that Kṛṣṇa is Rādhā): **Girlfriend, Hari is a nice guy, but He's too much of a rake.**
Kṛṣṇa (thinking that Rādhā is Kṛṣṇa): **Kṛṣṇa, be kind to Me.**
Rādhā: **Tell Me, Śyāmā, why is He wooing you?**
Kṛṣṇa: **You're My god, and I'm Your maidservant.**

Rādhā and Kṛṣṇa were befuddled due to the glee of drunkenness by sweet wine. Their words made no sense because of Their mood of swapping each other's natures this way. May They purify you all.

5.54
yathā vā,

Another example of drinking sweet wine:

hā kaṣṭaṁ dyauḥ papatati kathaṁ hanta ghūghūrṇate bhūr
ālambe tvāṁ dha-dha-dha patitā kampate gātra-yaṣṭiḥ
itthaṁ trāsād adhika-hrasitair akṣarair vyāharantau
dhṛtvānyonyaṁ madhu-mada-jitau naumi rādhā-mukundau

hā—alas; *kaṣṭam*—darn; *dyauḥ*—heaven; *papatati*—(*patati*) is falling; *katham*—why; *hanta*—alas; *ghūghūrṇate*—(*ghūrṇate*) is wobbling; *bhūḥ*—the ground; *ālambe*—I take support; *tvām*—[of] you; *dha-dha-dha*—(*dharaṇī*) the earth; *patitā*—fell; *kampate*—shakes; *gātra-yaṣṭiḥ*—the stick in the form of a body; *ittham*—in this way; *trāsāt*—due to fright; *adhika*—too many; *hrasitaiḥ*—too few; *akṣaraiḥ*—with syllables; *vyāharantau*—who were behaving; *dhṛtvā*—holding on; *anyonyam*—to one another; *madhu-mada-jitau*—defeated by intoxication due to liquor; *naumi*—I praise; *rādhā-mukundau*—Rādhā and Mukunda.

"Darn, the sky is fa-falling. Alas, why is the ground wo-wobbling? Let Me lean on You. The er-er-er is collapsing." I adore Rādhā and Mukunda who, overcome by inebriety, held on to each other while behaving this way by using too many syllables and too few syllables out of consternation: Her slender frame was shaking.

5.55
atha vipralambhaḥ,

Now love in separation is detailed:

svapnād vā śravaṇād vāpi citrāder vā vilokanāt
sākṣād ākasmikād vāpi darśanād durlabhe jane
prāktanī ratir udbhūtā samprāpteḥ pūrvam eva sā
pāka-dvayāntare pūrva-rāgatāṁ pratipadyate (22-23)

Either because of a dream, because of hearing, because of looking at a picture, or because of unexpectedly seeing the lover in person, the pre-existent *rati* for a hard-to-attain lover which is boosted reaches the state of *pūrva-rāga* between the two kinds of developments (*bhāva* and *pūrva-rāga*). This *rati* occurs before ever meeting the lover.

pāka-dvayāntara iti bhāvaḥ, pūrva-rāgaś ceti pāka-dvayam, tad-antare, tan-madhye.

The two kinds of developments are *bhāva* and *pūrva-rāga* (5.10). This means it occurs between them.

COMMENTARY

Kavi Karṇapūra divides *pūrva-rāga* in two by explaining the cause and the effects of it. The causes were mentioned above and are illustrated henceforth. The ten stages of separation in *pūrva-rāga* (5.34) are the effects and are illustrated afterward (5.60 etc.).

5.56
tatra svapna-dvārā yathā,

Of those, this illustrates *pūrva-rāga* caused by a dream:

indīvarād api sukomalam indranīlād
apy ujjvalaṁ jaladharād api meduraṁ tat
svapnaḥ sa kiṁ sakhi maho yad aho mamedam
adyāpi no nayanayoḥ padavīṁ jahāti

indīvarāt—more than a blue lotus; *api*—even; *su-komalam*—very soft; *indranīlāt*—more than a sapphire; *api*—even; *ujjvalam*—bright; *jala-dharāt*—more than a cloud; *api*—even; *meduram*—smooth; *tat*—that; *svapnaḥ*—a dream; *saḥ*—that; *kim*—whether; *sakhi*—O confidante; *mahaḥ*—effulgence (an entity effulgent by nature[204]); *yat*—because; *aho*—how amazing; *mama*—my; *idam*—this; *adya api*—even now; *no*—not; *nayanayoḥ*—of the eyes; *padavīm*—the path; *jahāti*—abandons.

Was that a dream, *sakhī* ? How amazing, I still have a vision of this: A splendor softer than a blue lotus, brighter than a sapphire, and smoother than a raincloud.

5.57
śravaṇa-dvārā yathā,

An example of *pūrva-rāga* caused by hearing:

tamāla-nīlaṁ kim api tvad-uktād
bimbauṣṭhi kṛṣṇeti padād udīrṇam
antaḥ praviśya śruti-vartmanā me
na vedmi tad dhāma kim ātanoti

tamāla-nīlam—[an entity] blue like a *tamāla* tree; *kim api*—some indescribable; *tvat-uktāt*—which was said by you; *bimba-oṣṭhi*—O girl whose lips are like *bimba* fruits; *kṛṣṇa*—Kṛṣṇa; *iti*—(end of citation); *padāt*—from the declined word; *udīrṇam*—issued; *antaḥ*—the heart; *praviśya*—after entering; *śruti*—of the ears; *vartmanā*—by the path; *me*—of mine; *na*—not; *vedmi*—I know; *tat*—that; *dhāma*—radiance; *kim*—what?; *ātanoti*—is making.

Dear confidante with *bimba* lips, some indescribable tamāla-like bluishness emanated from the word 'Kṛṣṇa' that you said and entered my heart by the path of the ears. I'm not sure what that radiance is doing to me.

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204 *yad yasmād idaṁ mahas tejaḥ-svarūpaṁ tad vastv adhunāpi netra-padavīṁ na tyajati.* (*Subodhinī*)

5.58
citra-darśana-dvārā yathā,

An example of *pūrva-rāga* caused by looking at a picture:

vraja-bhuvi kim aloki sañcarantyā
yad iha vilikhya paṭe mamopanītam
kutukini kutukena te samastaṁ
mama gatam eva hi jāti-jīvanaṁ ca

vraja-bhuvi—in the land of Vraja; *kim*—what?; *aloki*—seeing; *sañcarantyā*—[was done by you,] who was going; *yat*—which; *iha*—at this time; *vilikhya*—after drawing; *paṭe*—on the cloth; *mama*—to me; *upanītam*—was brought close; *kutukini*—O jovial girl; *kutukena*—by the joviality; *te*—of yours; *samastam*—all; *mama*—my; *gatam*—is gone; *eva*—already; *hi*—because; *jāti*—as a category (or of the caste); *jīvanam*—life; *ca*—(a verse filler).

Jovial girl, what did you see while wandering in Vraja? Your sketch of it was brought to my attention. That breezy sketch etched with your joviality took my breath away.

5.59
sākṣād darśana-dvārā yathā vā,

Or else *pūrva-rāga* is caused by seeing the lover in person. For instance:

no vā dṛṣṭacarī na vā śrutacarī nāmāpi na jñāyate
yasyāḥ kācana sā vyaloki vipine megha-dyutir devatā
ānanda-drava-varṣiṇaḥ kim athavā hālāhalollāsinaḥ
sauhityaṁ ca rujaṁ ca no vidadhate yasyāḥ kaṭākṣormayaḥ

no—not; *vā*—or; *dṛṣṭa-carī*—seen before; *na vā*—nor; *śruta-carī*—heard before; *nāma*—name; *api*—even; *na*—not; *jñāyate*—known; *yasyāḥ*—of which [deity]; *kācana*—some; *sā*—that; *vyaloki*—was seen; *vipine*—in the forest; *megha*—[is like that] of a cloud; *dyutiḥ*—whose radiance; *devatā*—deity; *ānanda*—of bliss;

drava—a stream; *varṣiṇaḥ*—they shower; *kim*—whether; *athavā*—or else; *hālā-hala-ullāsinaḥ*—causes the *hālāhala* poison to shine; *sauhityam*—happiness; *ca*—and; *rujam*—disease; *ca*—and; *naḥ*—our; *vidadhate*—they make; *yasyāḥ*—of which [deity]; *kaṭākṣa*—of sidelong glances; *ūrmayaḥ*—the waves.

In the woodland, I beheld some god who had a cloud-like sheen. I had never seen Him nor heard of Him before. Even His name is unknown. The waves of His sidelong glances render me elated and sick. Do those waves splash liquid felicity, or do they give the *hālāhala* poison a new lease of life?

5.60

athāsya daśa-daśāḥ. tatrābhilāṣo yathā,

Now the ten stages of *pūrva-rāga* will be expounded.
This illustrates *abhilāṣa* (longing):

sā kiṁ niśā sakhi bhaviṣyati sarvadā me
svāpaḥ sa kiṁ sumukhi tatra sadaiva bhūyāt
kaścit tamāla-dala-nīla-tamaḥ sa yasminn
āloki loka-ramaṇo ramaṇīya-mūrtiḥ

sā—that; *kim*—whether; *niśā*—night; *sakhi*—O confidante; *bhaviṣyati*—will be; *sarvadā*—always; *me*—my; *svāpaḥ*—dream; *saḥ*—that; *kim*—whether; *sumukhi*—O beautiful-faced girl; *tatra*—in that (the night); *sadā eva*—always; *bhūyāt*—should occur; *kaścit*—some; *tamāla-dala*—He is like a *tamāla* leaf; *nīla-tamaḥ*—and he has a bluish darkness; *saḥ*—he; *yasmin*—in which [dream]; *āloki*—was seen; *loka-ramaṇaḥ*—he charms the world; *ramaṇīya*—is elegant; *mūrtiḥ*—whose form.

Gorgeous *sakhī,* will the night always be bland, or will that dream where some dark and bluish youth soft as a *tamāla* leaf comes into view make it worthwhile? He charms the world and has an elegant physique.

5.61

atha cintanam,

An example of *cintana* (pondering):

āsaṅgo siviṇagao, man map phaṁsī mahaṁ kkhu aṇurāo
pia-pariaṇo ṇa cauro jīaṇa tuha ṇatthi jīaṇovāo
(Śaurasenī Prakrit)

āsaṅgaḥ svapna-gato marma-sparśī mahān khalv anurāgaḥ
priya-parijano na caturo jīvana tava nāsti jīvanopāyaḥ
(Sanskrit rendering)

His presence in my dreams touches my heart. Is He for real? My love has soared. The people in my entourage are not clever. (They cannot set up a rendezvous.) Hey there O life of mine, there is no means to sustain your life.

smṛtiḥ "indīvarād api" ity-ādi.

An example of *smṛti* (remembrance) is verse 5.56.

5.62
guṇa-kīrtanam,

An example of *guṇa-kīrtana*
(mentioning the lover's qualities):

dhāma śyāmam ayātayāma-madhuraṁ tal locanānandanaṁ
kastūrī-ghanasāra-kuṅkuma-rasāmodī sa gātrānilaḥ
ālāpaḥ sa sudhāmbudher api tiraskārī babhūvādhunā
sammohāya vinodanāya manasaḥ kṣobhāya lobhāya ca

dhāma—effulgence; *śyāmam*—dark blue; *ayātayāma*—which never goes away[205]; *madhuram*—sweetness; *tat*—that; *locana-ānandanam*—delights the eyes; *kastūrī*—of musk; *ghana-sāra*—of sandalwood paste; *kuṅkuma*—and of saffron; *rasa*—of the juice;

205 *jīrṇaṁ ca paribhuktaṁ ca yātayāmam idaṁ dvayam* (*Amara-koṣa* 3.3.145).

āmodī—has the fragrance; *saḥ*—that; *gātra-anilaḥ*—breeze from the body; *ālāpaḥ*—conversation (or flattering words); *saḥ*—that; *sudhā-ambudheḥ*—of an ocean of nectar; *api*—even; *tiraskārī*—the rebuker; *babhūva*—became; *adhunā*—now; *sammohāya*—for the stupefaction; *vinodanāya*—for the delight; *manasaḥ*—of the mind; *kṣobhāya*—for the agitation; *lobhāya*—for the greed; *ca*—and.

That dark blue radiance whose sweetness never fades and which allures the eyes, that breeze from His body which carries the scents of musk, sandalwood and saffron, and that conversation of His, which even rebukes an ocean of ambrosia, have now become the causes of my heart's infatuation, fascination, agitation and craving.

5.63

athodvegaḥ,

An example of *udvega* (anxious agitation):

no vidmaḥ kim u gauravaṁ guru-kule kaulīnya-rakṣā-vidhau
na śraddhā kim u durjanokti-garala-jvālāsu kiṁ no bhayam
udvegād anavasthitaṁ mama manaḥ kasyāpi megha-tviṣo
yūnaḥ śrotra-gatair ghuṇair iva guṇair antaḥ kṛtaṁ jarjaram

no—not; *vidmaḥ*—we know; *kim*—whether; *u*—at all; *gauravam*—dignity; *guru-kule*—in the community of elders; *kaulīnya*—of family honor; *rakṣā*—of the protection; *vidhau*—in the procedure; *na*—not; *śraddhā*—dedication; *kim*—whether; *u*—at all; *durjana*—of bad people; *ukti*—of the statements; *garala*—of poison; *jvālāsu*—in regard to the flames; *kim*—whether; *no*—no; *bhayam*—fear; *udvegāt*—because of anxious agitation; *anavasthitam*—made unstable; *mama*—my; *manaḥ*—mind; *kasya api*—of some; *megha*—of a cloud; *tviṣaḥ*—who has the luster; *yūnaḥ*—of a youth; *śrotra-gataiḥ*—which went through the ears; *ghuṇaiḥ*—woodworms; *iva*—like; *guṇaiḥ*—by means of the qualities; *antaḥ*—a mind; *kṛtam*—which was made; *jarjaram*—decrepit.

I don't know about the dignity in the community of elders? I am not dedicated to safeguarding family honor? I do not fear the scorching poison of the slanderers' gossip? My mind, destabilized by anxious agitation, was rendered decrepit by the qualities of a certain youth resplendent like a raincloud. His *guṇas* (qualities), which entered my ears, are like *ghuṇas* (woodworms).

5.64

pūrva-rāgaḥ kṛṣṇasyāpi syāt ity ataḥ paraṁ tathaiva darśyate. tatra pralāpaḥ,

Kṛṣṇa as well has *pūrva-rāga.* The next categories will be illustrated in that way. This is an instance of *pralāpa* (nonsensical talk):

udayati śaśī śrī-rādhāyā na tan mukha-maṇḍalaṁ
skhalati timiraṁ prāṇeśvaryā na nīla-nicolakaḥ
hasati haritāṁ cakraṁ tasyā na nāma sakhī-gaṇo
bhramati bhuvane jyotsnaivāsyā na deha-ruci-cchaṭā

udayati—is rising; *śaśī*—the moon; *śrī-rādhāyāḥ*—of Śrī Rādhā; *na*—not; *tat*—that; *mukha*—of the face; *maṇḍalam*—the orb; *skhalati*—fluctuates; *timiram*—the darkness; *prāṇa-īśvaryāḥ*—of the mistress of my life force; *na*—not; *nīla-nicolakaḥ*—the blue tunic; *hasati*—smile (expand); *haritām*—of the directions; *cakram*—the multitude; *tasyāḥ*—her; *na*—not; *nāma*—indeed; *sakhī-gaṇaḥ*—the *sakhīs; bhramati*—it goes; *bhuvane*—on the ground; *jyotsnā*—moonlight; *eva*—only; *asyāḥ*—her; *na*—not; *deha*—of the body; *ruci*—of radiance; *chaṭā*—the mass.

Wait a minute, this is not the orb of Rādhā's face. It's the moon; it's rising. This is not Prāṇeśvarī's dark blue tunic. It's the outer darkness; it's fluctuating. This is not the luminosity of Her *sakhīs'* smiles. It's the directions; they're illuminated. And these are not the radiant beams of Her body. They're moonbeams; all of them point to the ground.

5.65
unmādaḥ,

An example of *unmāda* (deranged state):

he vāsanti vilokitādya sumukhī-rādhā tvayāsmin vane
vātāndolita-pallavaiḥ kara-talair nā-neti kiṁ bhāṣase
yātānena pathaiva sā parimalais tasyā yad andhī-kṛtās
tvat-puṣpeṣu patanty aho na madhupā bhrāmyanti sarvāḥ diśaḥ

he vāsanti—O *vāsanti* plant; *vilokitā*—was seen; *adya*—today; *su-mukhī*—who has a beautiful face; *rādhā*—Rādhā; *tvayā*—by you; *asmin vane*—in this forest; *vāta*—in the wind; *andolita*—undulating; *pallavaiḥ*—which are shoots; *kara-talaiḥ*—with the hand palms; *nā nā*—no, no; *iti*—(end of citation); *kim*—why?; *bhāṣase*—you say; *yātā*—she went; *anena pathā eva*—by this very path; *sā*—she; *parimalaiḥ*—by the scents; *tasyāḥ*—her; *yat*—because; *andhī-kṛtāḥ*—made blind; *tvat-puṣpeṣu*—on your flowers; *patanti*—they fall; *aho*—how amazing; *na*—not; *madhupāḥ*—the bees; *bhrāmyanti*—are wandering; *sarvāḥ*—all; *diśaḥ*—the directions.

O *vāsantī* plant, you saw beautiful Rādhā in this forest today. Why do you say "No, no" with your hand shoots waving in the wind? She went by this path because there's an oddity: The bees, blinded by Her fragrance, are not landing on your flowers: They're flying everywhere.

COMMENTARY

The essential characteristic of *unmāda* is that the speaker makes no difference between a person and an insentient entity: *unmādaś cāparicchedaś cetanācetaneṣv api* (*Sāhitya-darpaṇa* 3.191). Similarly, Rūpa Gosvāmī says *unmāda* is the mistaking of one thing for another: *atasmiṁs tu tad iti bhrāntir unmāda iti kīrtyate* (*Ujjvala-nīlamaṇi* 15.40).

Concerning the previous verse, Viśvanātha Kavirāja says *pralāpa* is the character's talking to someone who is not present: *alakṣya-vāk-*

pralāpaḥ syāc cetaso bhramaṇād bhṛśam (*Sāhitya-darpaṇa* 3.192). Rūpa Gosvāmī says *pralāpa* (in *pravāsa,* 15.173) is a lamentation; it is the same as his *vilāpa* in *pūrva-rāga* (15.33). The *pralāpa* which is a vocal reaction (*vācika anubhāva*) is "useless talk": *vyarthālāpaḥ pralāpaḥ syāt* (*Ujjvala-nīlamaṇi* 11.87), whereas *vilāpa* in that context is a lamentation: *vilāpo duḥkha-jaṁ vacaḥ* (*Ujjvala-nīlamaṇi* 11.83). Kavi Karṇapūra's example of *pralāpa* (5.64) corresponds to the vocal reaction. Or else that verse can be classed as an *unmāda bhāva-śānti* (cessation of derangement).

5.66
atha vyādhiḥ,

An example of *vyādhi*
(sickness; mental ailment):

no kathyate kim u kathā-viṣayo yadi syān
no gopyate kim u bhaved yadi gopanīyaḥ
āpacyamāna iva hṛd-vraṇa eṣa bhāvaḥ
kṛṣṇasya kām api daśāṁ bhajate na vidmaḥ

no—not; *kathyate*—is told; *kim*—whether; *u*—at all; *kathā-viṣayaḥ*—a topic of discussion; *yadi*—if; *syāt*—is; *no*—not; *gopyate*—is concealed; *kim*—whether; *u*—at all; *bhavet*—is; *yadi*—if; *gopanīyaḥ*—should be concealed; *ā-pacyamānaḥ*—being slightly cooked; *iva*—like; *hṛd-vraṇaḥ*—an ulcer; *eṣaḥ*—this; *bhāvaḥ*—feeling; *kṛṣṇasya*—of Kṛṣṇa; *kām api*—some indescribable; *daśām*—level; *bhajate*—attains; *na*—not; *vidmaḥ*—we know.

If something is a topic of discussion, why should it not be told? Indeed, it is told. And if something should be concealed, why should it not be concealed? Indeed, it is concealed. As regards Kṛṣṇa, however, this feeling in His heart cannot be told and cannot be concealed. We don't understand the level it reaches. It is like an ulcer that slowly cooks itself.

COMMENTARY

This is Viśvanātha Kavirāja's example of *vyādhi:*

pāṇḍu kṣāmaṁ vadanaṁ
hṛdayaṁ sa-rasaṁ tavālasaṁ ca vapuḥ
āvedayati nitāntaṁ
kṣetriya-rogaṁ sakhi hṛd-antaḥ

"*Sakhī,* your face pale and emaciated, your heart passionate, and your body languid indicate an incurable disease of the heart." (*Kāvya-prakāśa* verse 460) (*Sāhitya-darpaṇa* 3.193)

5.67
jaḍatā,

An example of *jaḍatā* (inertia):

tvāṁ svapna-labdham avalokayituṁ vilikhya
vaivarṇyam āpa tava varṇa-vilokanena
tūlī-grahe sati kṛśājani tūlikeva
citrodyatājani hare svayam eva citram

tvām—you; *svapna-labdham*—obtained in a dream; *avalokayitum*—to contemplate; *vilikhya*—after drawing; *vaivarṇyam*—loss of bodily color; *āpa*—attained; *tava*—your; *varṇa*—at the color; *vilokanena*—by looking; *tūlī-grahe sati*—when there is taking of cotton; *kṛśā*—thin; *ajani*—became; *tūlikā*—a cotton shrub; *iva*—like; *citra*—for the picture; *udyatā*—she is endeavoring; *ajani*—became; *hare*—O Hari; *svayam eva*—herself; *citram*—a picture.

O Hari, while making a drawing of You, whom she observed in a dream, to contemplate on You, she turned pale by looking at the color of Your image. She became thin like a cotton shrub during the season of harvesting cotton. And when she endeavored to complete the picture, she herself became a picture.

5.68

maraṇam amaṅgalatvana na varṇyate, bhaṅgyā tu varṇyate. tad yathā,

The category of *maraṇa* (death) is not described in terms of being inauspicious. Rather it is described with a twist. For instance:

nikhilendriya-saṁvarte
śyāma-sudhā-dhāma-madhurimāvarte
magnānanda-vivarte
mātar nātaḥ paraṁ varte

nikhila-indriya—of all the senses; *saṁvarte*—in which there is the dissolution[206]; *śyāma*—of Śyāma; *sudhā*—of ambrosia; *dhāma*—of the body; *madhurimā*—which is the sweetness; *āvarte*—in which there is a whirlpool; *magnā*—I am immersed; *ānanda*—of bliss; *vivarte*—in an altered state; *mātaḥ*—O mother (O *sakhī*)[207]; *na*—not; *ataḥ param*—after this; *varte*—I exist.

O *sakhī,* I am immersed in an altered state of bliss, a state where all the senses cease to function and in which there is a whirlpool in the form of the sweetness of Śyāma's body of ambrosia. After this I will not stay alive.

COMMENTARY

The verse features a *yamaka* (word rhyme) (7.29) of the sound *varte,* at the end of each line.

According to Viśvanātha Kavirāja, *maraṇa* is described in one of three ways: (1) Death nearly takes place, (2) Death is wished for, or (3) The character dies, but is revived soon after.[208]

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206 *saṁvartaḥ pralayaḥ kalpaḥ kṣayaḥ kalpānta ity api.* (*Amara-koṣa* 1.4.22)

207 *śrī-rādhā sakhīṁ praty āha—he mātaḥ, sakhi* (*Subodhinī*).

208 *rasa-viccheda-hetutvān maraṇaṁ naiva varṇyate, jāta-prāyaṁ tu tad vācyaṁ cetasākāṅkṣitaṁ tathā, varṇyate 'pi yadi pratyujjīvanaṁ syād adūrataḥ.* (*Sāhitya-darpaṇa* 3.193-194)

5.69

kecit tu,

nayana-prītiś cintā saṅkalpaḥ svapna-vicchedaḥ
kārśyaṁ viṣaya-nivṛttir hrī-nāśaḥ syād athonmādaḥ
mūrcchā mṛtir iti kathitā daśā daśemās tu pūrva-rāgasya
sa ca lalanāyāḥ pūrvaṁ paścān netuḥ samākhyeyaḥ [209]

Some scholars say the ten stages of *pūrva-rāga* are these: *nayana-prīti* (delight of the eyes), *cintā* (pondering), *saṅkalpa* (making a resolve), *svapna-viccheda* (cessation of sleep), *kārśya* (emaciation), *viṣaya-nivṛtti* (no interest in sense gratification), *hrī-nāśa* (end of bashfulness), *unmāda* (deranged state), *mūrcchā* (swoon), and *mṛti* (no desire to live). The *pūrva-rāga* of the woman should be explained first, the *pūrva-rāga* of the man afterward.

5.70

atha nailaḥ kausumbho māñjiṣṭhaś cātha hāridraḥ
rāgaś catur-vidho 'taś cātur-vidhyena hi prakṛteḥ (24)

Furthermore, there are four kinds of love insofar as the natures of lovers and of ladyloves comprise four kinds: *naila, kausumbha, māñjiṣṭha,* and *hāridra.*

ataḥ pūrva-rāgāt pākata ity arthaḥ. nailo nīlyāraktaḥ.

This is the development after *pūrva-rāga* (5.10). The term *naila* means being passionate in the manner of indigo.

COMMENTARY

Viśvanātha Kavirāja mentioned the first three. He says they are varieties of *pūrva-rāga: nīlī kusumbhaṁ mañjiṣṭhā pūrva-rāgo 'pi ca tridhā* (*Sāhitya-darpaṇa* 3.195).

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209 Dr. Ravi-Śaṅkara Nāgar says the verse is from *Rasa-sudhākara.* But the above text is also cited in *Sāhitya-darpaṇa* 3.194-195 with the same preliminary: *kecit tu.* The source is not *Rasārṇava-sudhākara.* Śiṅgabhūpala states: *abhilāṣaś cintānusmṛti-guṇasaṅkīrtanodvegāḥ, sa-vilāpā unmāda-vyādhī jaḍatā mṛtiś ca tāḥ kramaśaḥ.* (*Rasārṇava-sudhākara* 2.179)

5.71

nailaḥ sa eṣa kathito na kadācid dhrasati śobhate 'tyartham
kausumbhaḥ sa hi viditaḥ sthitvāpaiti praśobhate pūrvam
māñjiṣṭhaḥ sa hi yaḥ kila nāpaity evātiśobhate 'jasram
hāridraḥ sa tu bodhyo yāty api na ca [210] *śobhate yas tu* (25-26)

When the love is intensely resplendent and never diminishes, that is *naila-rāga* (indigo love). When the love is resplendent at first and slack afterward, that is *kausumbha-rāga* (safflower love). When the love is always eminently resplendent and does not go away, that is *māñjiṣṭha-rāga* (Indian-madder love). And when the love is not resplendent and goes away, that is *hāridra-rāga* (turmeric love).

COMMENTARY

The definitions of the first three are partly sourced in *Sāhitya-darpaṇa.* According to Viśvanātha Kavirāja, *naila-rāga* means the passion makes no great show (it is not highly resplendent), but never diminishes.[211] His analogy is that a cloth colored with indigo dye will not lose its depth of color after being washed; a cloth colored with safflower dye will lose its depth of color after being washed; and a cloth colored with madder dye can stand washing, but will not be too resplendent.

The subsequent analogy is that *sambhoga* becomes enhanced after *vipralambha,* just like a cloth dipped in dye on several occasions becomes vivid in color.[212]

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210 *yātyāpi na ca* (Purī Dāsa's edition). Purī Dāsa remarks that one manuscript reads: *yāti śīghraṁ na.* This reading is confirmed in Viśvanātha Cakravartī's commentary: *yas tu na śobhate śīghraṁ yāti ca sa hāridra-rāgo jñeyaḥ.* (*Subodhinī*)

211 *na cātiśobhate yan nāpaiti prema manogatam, tan nīlī-rāgam ākhyātaṁ yathā śrī-rāma-sītayoḥ. kusumbha-rāgaṁ tat prāhur yad apaiti ca śobhate. mañjiṣṭhā-rāgam āhus tad yan nāpaity atiśobhate.* (*Sāhitya-darpaṇa* 3.196-197)

212 *na vinā vipralambhena sambhogaḥ puṣṭim aśnute, kāṣāyite hi vastrādau bhūyān evābhivardhate.* (*Sarasvatī-kaṇṭhābharaṇa* 5.52) (*Sāhitya-darpaṇa* 3.213) (*Ujjvala-nīlamaṇi* 15.3)

5.72

atha virahaḥ. sa ca tri-vidhaḥ, bhāvī, bhavan, bhūtaś ceti. tatra bhāvī yathā,

Now *viraha* is expounded. There are three kinds of separation after meeting: *bhāvī* (in the future), *bhavan* (in the present) and *bhūta* (in the past). This illustrates *bhāvī viraha:*

yāsyāmi śvaḥ sumukhi mathurām āgato rāja-dūtaḥ
pratyāyātuṁ kati nu ghaṭikā hanta bhāvī vilambaḥ
no jānīmaḥ prakṛti-kaṭhinaḥ kārya-bhāvas tathā cet
sārdhaṁ yāntaḥ priya mad-asavaḥ kvāpi kārye niyojyāḥ

yāsyāmi—I will go; *śvaḥ*—tomorrow; *su-mukhi*—O woman with a beautiful face; *mathurām*—to Mathurā; *āgataḥ*—returned; *rāja-dūtaḥ*—the king's messenger; *pratyāyātum*—to return; *kati*—how many; *nu*—possibly; *ghaṭikāḥ*—[after] hours[213]; *hanta*—alas; *bhāvī*—will be; *vilambaḥ*—a delay; *no*—not; *jānīmaḥ*—we know; *prakṛti*—by nature; *kaṭhinaḥ*—is difficult; *kārya-bhāvaḥ*—the procedure of the task; *tathā*—in that way; *cet*—if; *sārdham*—along (with you); *yāntaḥ*—which are going; *priya*—O beloved; *mat-asavaḥ*—my life airs; *kva api*—at some point in time; *kārye*—in the task; *niyojyāḥ*—let them be engaged.

"Lovely woman, I'll depart tomorrow. The king's messenger arrived in Mathurā. Alas, it might take a while before I come back. I'm not sure how many hours the task will require. By nature, it is difficult." "In that case, sweetheart, let my life force, which follows you, be engaged in your task somehow or other.

5.73

bhavan yathā,

An example of *bhavan viraha* (separation in the present):

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213 *pratyāyātum atra punaḥ pratyāgamane kati ghaṭikā vyāpya vilambo bhāvī.* (*Subodhinī*)

yāmīti kṛṣṇa-vacane
prāṇair viniruddha-kaṇṭha-kuharāyāḥ
bahir iva bhavitum aśaktaṁ
pratyuttaram antar eva vijughūrṇe

yāmi—I depart; *iti*—(end of citation); *kṛṣṇa-vacane*—when Kṛṣṇa's utterance occurred; *prāṇaiḥ*—by the life airs; *viniruddha*—was congested; *kaṇṭha-kuharāyāḥ*—of she the hollow of whose throat; *bahiḥ*—outside; *iva*—as if; *bhavitum*—to become; *aśaktam*—unable; *prati-uttaram*—a reply; *antaḥ*—inside; *eva*—only; *vijughūrṇe*—wobbled.

When Kṛṣṇa said "I'm leaving", her reply, as if unable to go outside because her life airs were clogging her throat, only wobbled inside.

5.74
bhūto yathā,

An example of *bhūta-viraha* (lengthy separation):

sārdhaṁ yan nija-daivatena na gataṁ daurātmyam etad dhi vo
jānītāvadhi-vāsaraṁ ca gaṇanā-gamyo 'sti lekhāsu yaḥ
ity ākarṇya viyukta-gopa-sudṛśaḥ prāṇaiḥ samaṁ saṁkathām
ekaikāṁ prativāsaraṁ priya-sakhī rekhāṁ raho lumpati

sārdham—with; *yat*—which; *nija-daivatena*—along with your presiding deities; *na gatam*—did not go; *daurātmyam*—bad behavior; *etat hi*—this very; *vaḥ*—your; *jānīta*—you all should know; *avadhi-vāsaram*—(*avadhi-vāsaraḥ*)[214] the last day (the day of the return); *ca*—and; *gaṇanā*—by counting; *gamyaḥ*—knowable; *asti*—is; *lekhāsu*—in lines; *yaḥ*—which; *iti*—this; *ākarṇya*—after hearing; *viyukta*—separated; *gopa-sudṛśaḥ*—of a beautiful-eyed girl of a cowherd; *prāṇaiḥ samam*—with the life airs; *saṁkathām*—the talk; *eka-ekām*—each one; *prati-vāsaram*—each day; *priya-sakhī*—a dear friend; *rekhām*—a line; *rahaḥ*—secretly; *lumpati*—erases.

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214 *yo 'vadhi-vāsaro vartate* (*Subodhinī*).

"You guys did not leave me when he left. Now I have to endure your bad behavior. He told me which day he will return. Since his departure, I've been marking each day with a vertical line in my book. You all should know that. If he doesn't come back by then, I'm going to abandon you by force." Hearing this talk of a heartbroken *gopī* to her life airs, every day her confidante secretly opens her friend's book and erases a line.

COMMENTARY

Viśvanātha Kavirāja says his example was composed by his father:

cintābhiḥ stimitaṁ manaḥ kara-tale līnā kapola-sthalī
pratyūṣa-kṣaṇadeśa-pāṇḍu vadanaṁ śvāsaika-khinno 'dharaḥ
ambhaḥ-śīkara-padminī-kisalayair nāpaiti tāpaḥ śamaṁ
ko 'syāḥ prārthita-durlabho 'sti sahate dīnāṁ daśām īdṛśīm

"Her mind is paralyzed by anxiety, her cheek rests on her hand, her face is as pale as the morning moon, her nether lip is weary after only one exhalation, and her affliction is neither alleviated by water spray nor by fresh lotus leaves. Which lover, though hard to petition, could tolerate that his beloved is in such a condition?" (*Sāhitya-darpaṇa* 3.208)

5.75

atha praṇaya-mānaḥ,

Now an example of *praṇaya-māna* (pique due to fondness: causeless pique):

mānas tiṣṭhatu rādhike tava hṛtaṁ raktaṁ mano dehi me
tat kenāpi hṛtaṁ tvayā nahi nahi śraddhā para-sve mama
aṅge cet tava dṛśyate bhavati cen nūnaṁ tvayaivārpitaṁ
nītvā gaccha mukhe tavāsti yad ayaṁ rāgas tadā saṅga-jaḥ

mānaḥ—pique; *tiṣṭhatu*—it should remain; *rādhike*—O Rādhikā; *tava*—your; *hṛtam*—taken away; *raktam*—red (or enamored); *manaḥ*—the mind (heart); *dehi*—give; *me*—to me; *tat*—that; *kena*

api—by someone (i.e. by whom?[215]); *hṛtam*—taken away; *tvayā*—by you; *nahi*—no; *nahi*—no; *śraddhā*—interest; *para-sve*—in another's possession; *mama*—my; *aṅge*—in the body; *cet*—if; *tava*—your; *dṛśyate*—is seen; *bhavati*—is; *cet*—if; *nūnam*—indeed; *tvayā*—by you; *eva*—only; *arpitam*—placed; *nītvā*—after taking; *gaccha*—go; *mukhe*—in the mouth; *tava*—your; *asti*—is; *yat*—because; *ayam*—this; *rāgaḥ*—redness; *tadā*—at that time; *saṅga-jaḥ*—produced by the contact.

Kṛṣṇa: **Alright, Rādhikā, keep Your *māna,* but give Me My heart back. My heart has *rāga* and was stolen.**
Rādhā: **Who stole it?**
Kṛṣṇa: **You!**
Rādhā: **No, no, I'm not interested in another's belongings.**
Kṛṣṇa: **I see it in Your body.**
Rādhā: **If so, You must have put it there. So take it and go.**
Kṛṣṇa: **It's in Your mouth, because the *rāga* is produced by contact there.**

COMMENTARY

The *rāga* (love) in Kṛṣṇa's heart is produced by His contacting the *rāga* (redness) on Her lips. Viśvanātha Cakravartī comments: "The implied sense is: "My heart abides on Your lips because both have the attribute of *rāga.* Allow Me to get it back." It's understood that He kissed Her." (*Subodhinī*)

5.76

īrṣyā-māno yathā,

An example of *īrśyā-māna*
(pique due to resentment):

sahajam aruṇaṁ netra-dvandvaṁ navādhara-pallavaḥ
satata-muralī-nāda-krīḍā-vidhau tava sa-vraṇaḥ
vana-viharaṇe rātrau gātraṁ sa-kaṇṭaka-lāñchanaṁ
katham iha vinā doṣaṁ jātāparādha iva sthitaḥ

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215 Viśvanātha Cakravartī says *kenāpi* stands for *kena: tan manaḥ kenāpahṛtam.* (*Subodhinī*)

The corners of Your eyes are naturally reddish. Your blossom-like lips were bruised by often playing the flute. And Your body has scratch marks since You stroll in the forest at night. You're not at fault, so how could I say You committed an offense?

5.77

atha pravāsaḥ. bhūtaviraha-pravāsayoḥ kāla-deśa-kṛta eva bhedaḥ.

Now *pravāsa* is illustrated. The difference between *bhūta-viraha* (separation for a long time) and *pravāsa* (the lover is a distance away) is made by the time and by the place respectively. For example:

nānā-kauśalataḥ kṛtāni suhṛdāṁ vṛndena nānandato
gavyāny atti tathā kavoṣṇam adhikaṁ rādhe śvasity eva saḥ
tvat-pallī-prativeśa-paṇya-janatā-krayyaṁ tu dadhy-ādikaṁ
krītvā sampratipāditaṁ priya-janair aśnāti hṛṣṭāntaraḥ

nānā-kauśalataḥ—with various types of expertise; *kṛtāni*—made; *suhṛdām*—of friends; *vṛndena*—by the multitude; *na*—not; *ānandataḥ*—with pleasure; *gavyāni*—dairy goods; *atti*—he eats; *tathā*—in that way; *kavoṣṇam*—warm; *adhikam*—to a high degree; *rādhe*—O Rādhā; *śvasiti*—sighs; *eva*—only; *saḥ*—he; *tvat-pallī*—of your small village; *prativeśa*—in the neighborhood; *paṇya-janatā*—by business people; *krayyam*—made available to buy; *tu*—but; *dadhi-ādikam*—yogurt and so on; *krītvā*—after buying; *sampratipāditam*—delivered; *priya-janaiḥ*—by the dear people; *aśnāti*—eats; *hṛṣṭa-antaraḥ*—he whose heart is joyful.

O Rādhā, Kṛṣṇa's friends expertly made various dairy preparations for Him, but He does not consume those delicacies with pleasure, much less warm milk. He keeps making hot exhalations. But when His cronies buy yogurt and other milk products made available by merchants in the vicinity of Your village and present them to Him, He eats those goodies with a cheerful heart.

5.78

atha sāmānyato varṇitasya vibhāvasyālaukikatayā viśeṣam āha. tatrālambanaṁ nāyako nāyikāś ca. tatra ko 'sau nāyakaḥ, kāś ca nāyikā ity apekṣāyāṁ nāyakam āha,

The *vibhāvas* of *śṛṅgāra-rasa* were described in a general way. Now he details the *vibhāvas* in the transcendental aspect. Of the two types of *vibhāvas,* the *ālambana* consists of the lover and the ladyloves. What is the lover like and what are the ladyloves like? With that in mind, he depicts the lover:

sarva-śuddha-rasa-vṛnda-kandalaḥ
sarva-nāyaka-ghaṭā-kirīṭa-gaḥ
atyalaukika-guṇair alaṅkṛto
gokulendra-tanayaḥ sunāyakaḥ (27)

He is root cause of all the varieties of pure *rasa,* is the best of all lovers, and is adorned with very uncommon qualities. The prince of Gokula is a superb lover.

sarva-śuddha-rasa-vṛnda-kandalatvaṁ "śṛṅgārī rādhikāyāṁ" ity-ādi. sarva-nāyaka-ghaṭeti sarva-śabdo dhūrta-nāyaka-varjana-paraḥ. atyalaukika-guṇair iti viruddhāviruddha-nitya-camatkāri-guṇavān, viruddha-vad bhāsate, na tu viruddhaḥ, sa viruddhāviruddhaḥ. eko 'nekaḥ, paricchinno vyāpīty-ādi-vat. alaukika-guṇavati laukika-guṇā api jñeyāḥ.

Being the root cause of all the varieties of pure *rasa* was illustrated: "He loves Rādhikā" etc. (5.29). The word 'all' in "all lovers" serves to exclude mischievous lovers.

The sense of "with very uncommon qualities" is this: He has qualities that always astonish and that are both contradictory and noncontradictory. He seems to be self-contradictory, but He is not so. He is both self-contradictory and noncontradictory. For instance, though one, He is many. And although He is delimited due to having a body, He is all-pervading. Moreover, common qualities should also be understood to be in Him, who has uncommon qualities.

COMMENTARY

Viśvanātha Cakravartī: Although the qualities of a *dhīroddhata* lover and those of a *dhīra-śānta* lover are mutually contradictory, they are not contradictory in Śrī Kṛṣṇa (*Subodhinī*). The Ācārya also points out that usually a *dhīra-śānta* lover cannot be a *dhīra-lalita* lover (*Bhakti-sāra-pradarśinī* 2.1.225). The ladyloves are particularized from text 5.106.

The theory in this section on *ālambana-vibhāvas* in *śṛṅgāra-rasa* continues up to text 5.253. It is not found in *Kāvya-prakāśa.* Here, for the most part Kavi Karṇapūra follows Viśvanātha Kavirāja and Rūpa Gosvāmī. For this reason, the author of *Bhakti-rasāmṛta-śeṣa,* which is a remake of *Sāhitya-darpaṇa* with examples from *Gopāla-campū, Govinda-līlāmṛta* and so on, skipped Viśvanātha Kavirāja's chapter on *rasa.* Viśvanātha's chapter, based in part on Śiṅghabhūpāla's *Rasārṇava-sudhākara,* was the most important reference used by Rūpa Gosvāmī in composing *Ujjvala-nīlamaṇi.*

5.79

te yathā,

kṛtī kulīnaḥ sa-śrīkas tyāgī yauvana-rūpa-bhāk
dakṣo 'nurakta utsāhī tejo-vaidagdhya-bhūṣitaḥ [216] (28)

The uncommon qualities are: *kṛtī* (learned), ***kulīna*** (well-mannered), ***sa-śrīka*** (very beautiful), ***tyāgī*** (having a sense of renunciation), ***yauvana-rūpa-bhāk*** (having a youthful physique), ***dakṣa*** (expert in getting things done quickly[217]), ***anurakta*** (loving), ***utsāhī*** (enthusiastic), and ***tejo-vaidagdhya-bhūṣita*** (adorned with effulgence and wit).

5.80

adhikās tu,

satyaṁ śaucaṁ dayā kāntir āstikyaṁ dhairyam eva ca
audāryaṁ praśrayaḥ śīlaṁ kṣāntiḥ prahvo 'nahaṅkṛtiḥ (29)

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216 *tatra nāyakaḥ—tyāgī kṛtī kulīnaḥ su-śrīko rūpa-yauvanotsāhī, dakṣo 'nurakta-lokas tejo-vaidagdhya-śīlavān netā.* (*Sāhitya-darpaṇa* 3.30)

217 *dakṣaḥ kṣipra-kārī* (*Sāhitya-darpaṇa* 3.30)

Additional common qualities are: *satya* (honesty, sincerity), ***śauca*** (integrity), ***dayā*** (compassion), ***kānti*** (splendor), ***āstikya*** (piousness), ***dhairya*** (fortitude), ***audārya*** (elevated mentality), ***praśraya*** (respectfulness), ***śīla*** (being good-natured), ***kṣānti*** (tolerance), ***prahva*** (humility), ***anahaṅkṛti*** (not being conceited).

ity-ādayo nityāḥ. **These and other qualities always exist in Him.**

5.81

tatra nāyaka-ghaṭeti tad-bhedān āha,

A multitude of lovers was referred to above (5.78). He mentions the varieties:

udātta uddhataś caiva praśānto lalītas tathā
sarve 'mi dhīra-śabdādyāś catvāro nāyakāḥ smṛtāḥ (30)
dhīra-śabdādyā iti dhīrodāttādaya ity arthaḥ.

The four varieties of lovers are: *dhīrodātta* (intelligent and virtuous), *dhīroddhata* (intelligent and boastful), *dhīra-praśānta* (intelligent and peaceful), and *dhīra-lalita* (intelligent and fun-loving).

COMMENTARY

The term *dhīra* means either intelligent or self-controlled.[218] Bhoja says the term *dhīra* denotes *dhairya* (self-control, fortitude): *uddhato lalitaḥ śāntaḥ udātto dhairya-vṛttitaḥ, śaṭho dhṛṣṭo 'nukūlaś ca dakṣiṇaś ca pravṛttitaḥ.* (*Sarasvatī-kaṇṭhābharaṇa* 5.109)

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218 *vidvān vipaścid doṣa-jñaḥ san sudhī kovido budhaḥ,* ***dhīro*** *manīṣī jñaḥ prājñaḥ saṅkhyāvān paṇḍitaḥ kaviḥ. dhīmān sūriḥ kṛtī kṛṣṭir labdha-varṇo vicakṣaṇaḥ, dūra-darśī dīrgha-darśī* (*Amara-koṣa* 2.7.5-6); *dhṛtir dhāraṇa-****dhairya****yoḥ* (*Amara-koṣa* 3.3.74). Śeṣarāja Śarmā comments: *nāyaka-bhedān āha—dhīrodātta iti. dhīraḥ dhairya-yuktaḥ san udāttaḥ śreṣṭhaḥ. dhīroddhataḥ = dhīraḥ san avinitaḥ. tathā dhīra-lalitaḥ = dhīraḥ san lalitaḥ komala-svabhāvaḥ. dhīra-praśāntaḥ = dhīraś cāsau praśāntaḥ śānti-yuktaḥ iti* (*Candrakalā-ṭīkā* on *Sāhitya-darpaṇa* 3.31).

5.82

tatra dhīrodāttādayo yathā,
ātma-ślāghā-rahitaḥ kṣamī gambhīro mahā-sattvaḥ
dhīrodāttaḥ stheyān nigūḍha-māno dhṛḍha-vrataḥ suvacāḥ
ātma-ślāghā-nirato māyī caṇḍaś capalaś ca
dhīroddhataḥ sa kathito 'haṅkṛti-jhaṅkāra-niḥśaṅkaḥ
ubhaya-guṇa-vyatirikto bhūyān sādhāraṇaiś ca guṇaiḥ
dhīra-praśānta-saṁjño bhavati dvija-vaiśya-jātikaḥ sādhuḥ
mṛdulaḥ kalā-kalāpo niścinto madhura-vaidagdhyaḥ
prathama-rasa-pradhāno lalita-katho dhīra-lalitaḥ syāt
sarve 'nukūla-dakṣiṇa-śaṭha-dhṛṣṭatvena ṣoḍaśadhā (31-34)

The *dhīrodātta* does not praise himself. He is tolerant, profound, noble-minded and resolute. He does not show his pride. He is dedicated to performing vows and is eloquent.

The *dhīroddhata* likes to praise himself. He is deceitful, impetuous and restless. He is careless about conceited remarks.

The *dhīra-praśānta* has neither the *dhīrodātta's* qualities nor the *dhīroddhata's* qualities. He abounds in common qualities. He is a good person who is either a Brāhmaṇa or a Vaiśya.

The *dhīra-lalita* is gentle, well-versed in the arts, carefree, witty in romance, mostly concerned with *śṛṅgāra-rasa,* and a sweet talker.

The four categories of lovers make a total of sixteen categories because each type of lover is either *anukūla* (chaste), *dakṣiṇa* (soft toward another woman) (or expert in treating many ladyloves equally[219]), *śaṭha* (a cheat) or *dhṛṣṭa* (an impudent cheater and liar).

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219 *yadvā, nāyikāsv apy anekāsu tulyo dakṣiṇa ucyate* (*Ujjvala-nīlamaṇi* 1.34).

COMMENTARY

Kavi Karṇapūra paraphrased Viśvanātha Kavirāja's definitions.[220]

5.83

keśāñcin mate dhīra-lalitasyaivānukūlādi-bhedāḥ, na sarveṣām. eṣāṁ lakṣaṇam,

Some authorities say the four categories beginning from *anukūla* only relate to the *dhīra-lalita* lover. The definitions of those four are:

ekāśrīto 'nukūlaḥ sama-rāgo dakṣiṇas tu sarvāsu
śaṭha ekatraiva rato bahir anyatra priyo 'priyo manasi
aparāddhaś ca viśaṅko dṛṣṭe doṣe 'pi mithyā-vāk
tarjana-tāḍanayor 'pi kṛtyor nirlajja eva dhṛṣṭaḥ syāt
ṣoḍaśa-vidhās ta ete punas tridhā cottamādi-bhedena
aṣṭādhika-catvāriṁśad bhedā nāyakāḥ kathitāḥ
punar ete syur divyā divyādivyā adivyāś ca
sa catuś-catvāriṁśac-chatam ekaṁ tena tad-bhedāḥ
dhīrapraśānta-śaṭhayor dhṛṣṭasya ca bheda-varjitair aparaiḥ
līlā-vaśataḥ sarvair aviruddhatvād viruddhe 'pi
gokula-rāja-kumāras tena paraṁ sarva-nāyakādhīśaḥ
dhīrodātto guruṣu jñātiṣu dhīroddhato vipakṣeṣu
māyāviṣu niyatam asau vraja-pūryāṁ dhīra-lalitaḥ syāt
anukūlo rādhāyāṁ sarvāsv aparāsu dakṣiṇaḥ kathitaḥ
līlā-vaśāt kadācana dhṛṣṭo 'pi śaṭhaś ca kutrāpi (35-41)

The *anukūla* lover has a single woman, whereas the *dakṣiṇa* lover has equal affection for all women. The *śaṭha* lover is one who, being enamored of only one woman, outwardly shows affection to the other woman and is unkind to her heart. The *dhṛṣṭa* lover is prone to commit offenses, but he does not worry

220 *avikatthanaḥ kṣamāvān atigambhīro mahā-sattvaḥ, stheyān nigūḍhamāno dhīrodātto dṛḍha-vrataḥ kathitaḥ. māyā-paraḥ pracaṇḍaś capalo 'haṅkāra-darpa-bhūyiṣṭhaḥ, ātma-ślāghā-nirato dhīrair dhīroddhataḥ kathitaḥ. niścinto mṛdur aniśaṁ kalā-paro dhīra-lalitaḥ syāt. sāmānya-guṇair bhūyān divjādiko dhīra-praśāntaḥ syāt.* (*Sāhitya-darpaṇa* 3.32-34)

about that. He speaks lies even when the woman sees through his lies. He feels no shame even in pointing with the finger and in chastising.

These sixteen categories are multiplied by three in consideration of the varieties of *uttama* (first-class), *madhyama* (second-class) and *adhama* (third-class). These forty-eight categories are again multiplied by three with regard to the varieties of *divya* (divine), *divyādivya* (divine and human) and *adivya* (human). This makes a grand total of 144 categories of lovers.

The prince of Gokula is characterized by all the categories except *dhīra-praśānta, śaṭha,* and *dhṛṣṭa.* But sometimes, depending on the kind of pastime, He has those moods too. Although they are contradictory, there is no contradiction in Him. For this reason, He is by far the best of all lovers. He is *dhīrodātta* toward superiors and relatives. He is *dhīroddhata* toward adversaries and sorcerers. He is always *dhīra-lalita* in Vraja. He is *anukūla* toward Rādhā, but toward all other women He is *dakṣiṇa.* Depending on the pastime, sometimes He is *dhṛṣṭa,* and on occasion He is *śaṭha.*

5.84

anukūlādīnāṁ krameṇodāharāni.
tatrānukūlo yathā,

The four categories beginning from *anukūla* will be illustrated. This is an example of *anukūla* (favorable, faithful):

nānyasyāḥ sadanaṁ prayāti sa mayā samprārthyamāno 'pi ca
prāyo me hṛdayaṁ dunoti lalite tāsāṁ manas-tāpataḥ
ārāme ramate mamaiva satataṁ mad-vartma saṁvīkṣyate
svapne 'pi pratikūlatāṁ na gatavān kṛṣṇaḥ sa-tṛṣṇo mayi

Lalitā, Kṛṣṇa never goes to another woman's place even if I ask Him to. This almost pains My heart, because those women are upset over it. He always takes pleasure in My courtyard. When I'm away, He keeps an eye on My path. He never has a bad mood, even in dreams. *Kṛṣṇa* is *sa-tṛṣṇa* for Me (thirsty).

5.85
evam ekatra rato 'py alaukika-
nāyakatvād dakṣiṇo 'pi. tad yathā,

Although He is enamored of one woman, He is also *dakṣiṇa* because He is a transcendental lover. For example:

śyāmāṅke caraṇau kaloruphalake śīrṣaṁ surekhāṅgulau
keśāṁś cāmara-cālikā-bhuja-taṭe dṛṣṭiṁ priyoktau śrutim
tāmbūlārpaṇikā-kare kara-puṭīṁ kastūrikorasy uraś
candrā-vakṣasi pṛṣtham arpayad aho nidrāti nīlaṁ mahaḥ

śyāmā-aṅke—on Śyāmā's lap; *caraṇau*—both feet; *kalā-ūruphalake*—on Kalā's thighbone; *śīrṣam*—the head; *surekhā-aṅgulau*—on Surekhā's finger; *keśān*—the hairs; *cāmara-cālikā*—of the woman who waves a fan; *bhuja*—of the arms; *taṭe*—at the edge; *dṛṣṭim*—the glance; *priyā-uktau*—on the beloved's statement; *śrutim*—the ears; *tāmbūla-arpaṇikā*—of the woman who offers betelnut; *kare*—on the hand; *kara-puṭīm*—joined hands; *kastūrikā-urasi*—on Kastūrikā's chest; *uraḥ*—the chest; *candrā-vakṣasi*—on Candrāvalī's chest; *pṛṣtham*—the back; *arpayat*—while placing; *aho*—how amazing; *nidrāti*—sleeps (takes rest); *nīlam*—dark blue; *mahaḥ*—effulgence.

How amazing is the resting of the dark blue effulgence! Each foot is laid on Śyāmā's lap, the head on Kalā's thigh, the hair in Surekhā's fingers, each eye on the arms of the woman waving the *cāmara,* each ear on the beloved's words, the fingers in the palm of the woman offering betelnut, the chest next to Kastūrikā's, and the back on Candrāvalī's breasts.

5.86
evaṁ dakṣiṇo 'pi līlā-vaśāt
kadācid dhṛṣṭo 'pi bhavati. tad yathā,

Even though He is *dakṣiṇa* that way, depending on the pastime on occasion He is *dhṛṣṭa* (saucy). For instance:

candrāvalīti kapaṭena nigadya rādhāṁ
jātāparādha iva saṅkucitaḥ sakhībhiḥ
santarjito 'pi sa tayā śravaṇotpalena
santāḍito 'pi vijahāsa na saṁvibhāya

"Hey Candrāvalī!" So trickily addressing Rādhā, He shrunk as if He had committed a wrong. Although the *sakhīs* rebuked Him and although She chastised Him by a lily on the ear, He laughed without fear.

5.87
evaṁ kutracic chaṭho 'pi, yathā,

In that way sometimes He is *śaṭha* (sly). For example:

ekatraiva kṛtāsane nija-nijair ālī-janaiḥ kutracit
krīḍā-kuñja-gṛhāṅgane vyavahito dūreṇa dṛṣṭvā priye
vaṁśī-kūjita-sūcitātinibhṛtaṁ candrāvalīṁ lambhayan
saṅketaṁ tarasā rasād abhisaran rādhāṁ hariḥ pātu vaḥ

ekatra—in one place; *eva*—only; *kṛta-āsane*—by whom a seat was made; *nija-nijaiḥ*—with the respective; *ālī-janaiḥ*—friends; *kutracit*—somewhere; *krīḍā-kuñja*—which was a pleasure grove for pastimes; *gṛha*—of the abode; *aṅgane*—in the courtyard; *vyavahitaḥ*—hidden; *dūreṇa*—from afar; *dṛṣṭvā*—after seeing; *priye*—the two ladyloves; *vaṁśī*—of the flute; *kūjita*—by the sounding; *sūcita*—hinted at; *atinibhṛtam*—very concealed; *candrāvalīm*—Candrāvalī; *lambhayan*—while causing to attain; *saṅketam*—the secret location; *tarasā*—with speed; *rasāt*—out of zest; *abhisaran*—while making love; *rādhām*—to Rādhā; *hariḥ pātu*—may Hari protect; *vaḥ*—you all.

Candrāvalī and Rādhā were sitting together in a pleasure grove with their respective confidantes. Seeing His two sweethearts from afar, Hari, who was hiding, played the flute in a certain way to make Candrāvalī go to another *kuñja,* whose secret location was thus hinted at and was only known to her. With zest, He then hurried to the pleasure grove and made love to Rādhā. May He protect you all.

5.88

atha vibhāva-prasaṅge nāyakasya sahāyāḥ sakhāyaḥ. evaṁ nāyikāyāḥ sakhyaḥ. tenādau nāyakasya sahāyā ucyante.

Now, in the context of a discourse on *vibhāva,* the lover's assistants, who are his friends, and a ladylove's confidantes will be described. At first, the lover's friends are detailed:

sahāyāḥ syuḥ sahacarās te bhavanti catur-vidhāḥ
sakhāyaś ca priya-sakhās tathā narma-sakhā api
priya-narma-sakhāś cānye teṣu dūtas tridhā mataḥ
nisṛṣṭārtho mitārthaś ca tathā sandeśa-hārakaḥ
dvayor iṅgitam ādāya svayam uttara-dāyakaḥ
suśliṣṭaṁ kurute kāryaṁ nisṛṣṭārthaḥ sa ucyate
pramitaṁ vakti kāryāsya cāntaṁ yāti mitārthakaḥ
yathoktam eva vadati yaḥ sa sandeśa-hārakaḥ (42-45)

The assistants are the companions. There are four types: *sakha* (friend), *priya-sakha* (dear friend), *narma-sakha* (funny friend) and *priya-narma-sakha* (dear funny friend).

Among them, there are three kinds of messengers: *nisṛṣṭārtha, mitārtha,* and *sandeśa-hāraka.* The *nisṛṣṭārtha* messenger is one who understands the signs of the lover and of the ladylove and gives a reply. He nicely accomplishes the task. The *mitārtha* messenger is one who speaks concisely. He also achieves the end of the task (the meeting of the lovers). The *sandeśa-hāraka* messenger is one who speaks only in the way he is told to speak.

evaṁ dūtyo 'pi yathodāhariṣyante.

The female messengers are like that too. The varieties will be illustrated later on.

COMMENTARY

The theory about the three types of messengers is sourced in *Sāhitya-*

darpaṇa.[221] Viśvanātha Kavirāja's list of the lover's companions is: *ceṭa* (servant), *viṭa* (cunning companion), and *vidūṣaka* (buffon), to which Rūpa Gosvāmī added *priya-narma-sakha* (*Ujjvala-nīlamaṇi* 2.1). The *pīṭhamarda* is the lover's companion, but he does not directly assist the lover in the scope of *śṛṅgāra-rasa* (*Ujjvala-nīlamaṇi* 2.10).[222] Rūpa Gosvāmī mentions these three—*sakha, priya-sakha,* and *priya-narma-sakha*—in the context of *sakhya-rasa* (*Bhakti-rasāmṛta-sindhu* 3.3.21).

5.89

atha nāyakānām ukta-niyata-sāmānya-guṇād atiriktāḥ sattva-jā guṇā ucyante,

Now the *sāttvika* qualities of a lover which are distinct from the usual ones, mentioned earlier (5.79), are enumerated:

śobhā vilāso mādhuryaṁ gāmbhīryaṁ dhairya-tejasī
audāryaṁ lalitaṁ ceti guṇā aṣṭaiva sāttvikāḥ
śauryaṁ dākṣyaṁ ca satyaṁ ca mahotsāho 'nuraktā
ghṛṇā nīce 'dhike śraddhā sā śobhā militocyate (46-47) [223]

These are eight *sāttvika* qualities: *śobhā* (glory), *vilāsa* (liveliness), *mādhurya* (sweetness), *gāmbhīrya* (depth of character), *dhairya* (steadfastness), *tejas* (influence, fiery energy), *audārya* (uprightness) and *lalita* (gallantry).

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221 *nisṛṣṭārtho mitārthaś ca tathā sandeśa-hārakaḥ, kārya-preṣyas tridhā dūto dūtyaś cāpi tathā-vidhāḥ.* (SD 3.47)

222 *kiñcit tad-guṇa-hīnaḥ sahāya evāsya pīṭhamardākhyaḥ.* […] *atha śṛṅgāra-sahāyāḥ—śṛṅgāro 'sya sahāyā viṭa-ceṭa-vidūṣakādyāḥ syuḥ.* (*Sāhitya-darpaṇa* 3.39-40)

223 *śobhā vilāso mādhuryaṁ gāmbhīryaṁ dhairya-tejasī, lalitaudāryam ity aṣṭau sattvajāḥ pauruṣā guṇāḥ. tatra—śūratā dakṣatā satyaṁ mahotsāho 'nurāgitā, nīce ghūṇādhike spardhā yataḥ śobheti tāṁ viduḥ.* (*Sāhitya-darpaṇa* 3.50-51); *śobhā vilāso mādhuryaṁ sthairyaṁ gāmbhīryam eva ca, lalitaudārya-tejāṁsi sattva-bhedāstu pauruṣāḥ. dākṣyaṁ śauryam athotsāho nīcārtheṣu jugupsanam, uttamaiś ca guṇaiḥ spardhā yataḥ śobheti sā smṛtā.* (*Nāṭya-śāstra* 22.33-34)

When heroism, cleverness, sincerity, great zeal, complaisance, compassion for lower beings, and trust in socially higher beings combine, that is *śobhā.*

COMMENTARY

Henceforth Kavi Karṇapūra illustrates these eight qualities. The theory about these qualities is sourced in *Sāhitya-darpaṇa,*[224] and is rendered in *Bhakti-rasāmṛta-sindhu,* but Rūpa Gosvāmī replaced *gāmbhīrya* with *māṅgalya* (auspiciousness) and used the word *sthairya* instead of *dhairya* (2.1.251-252). *Gāmbhīrya* (*gambhīra*) was listed as one of Kṛṣṇa's sixty-four qualities (BRS 2.1.114). *Sthairya* is practically the same as the twenty-third quality: *sthira.*[225]

Kavi Karṇapūra added the list in text 5.80. *Dhairya* and *audārya* are found there too. Terms have various shades of meaning: The word *tejas,* which also occurs in the first list (5.79), has two meanings: effulgence and influence: *tejo dhāma prabhāvaś cety ucyate dvividhaṁ budhaiḥ* (BRS 2.1.55). As before, the term *sattva,* from which the word *sāttvika* is made, has the senses of "pure *sattva*" (either *śuddha-sattva,* in the case of Kṛṣṇa, or unadulterated *sattva-guṇa*) and "good vibrations" (5.3).[226]

The *sāttvika* qualities are distinct from the *sāttvika-bhāvas*. Nonetheless, according to Bhoja, the *sāttvika-bhāvas* are so called because they exist in *sattva* (the mind devoid of both *rajas* and *tamas*) and emanate therefrom to delight it: *rajas-tamobhyām aspṛṣṭaṁ manaḥ sattvam ihocyate, nivṛtaye 'sya tad-yogāt prabhavantīti sāttvikāḥ.* (*Sarasvatī-kaṇṭhābharaṇa* 5.20)

The *sāttvika* qualities do not exclude *rajas* and *tamas*. It is a matter

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224 *nisṛṣṭārtho mitārthaś ca tathā sandeśa-hārakaḥ, kārya-preṣyas tridhā dūto dūtyaś cāpi tathā-vidhāḥ.* (3.47) *śobhā vilāso mādhuryaṁ gāmbhīryaṁ dhairya-tejasī, lalitaudāryam ity aṣṭau sattvajāḥ pauruṣā guṇāḥ.* (3.50)

225 *sthairyam—vyavasāyād acalanaṁ sthairyaṁ vighnākulād api* (BRS 2.1.261); *sthiraḥ—ā-phalodaya-kṛt sthiraḥ* (BRS 2.1.107).

226 *sattva-bhedāḥ antaḥkaraṇa-vṛtti-viśeṣāḥ* (*Durgama-saṅgamanī* 2.1.251) (*Bhakti-sāra-pradarśinī* 2.1.251); *sattva-jā iti śuddha-sattvāc cittāj jātā ity arthaḥ* (*Subodhinī* 5.89); *sattva-jāḥ = sattva-guṇotpannāḥ* (*Candrakalā-ṭīkā* 3.50).

of predominance. In the material *rasa* and in day-to-day life, this topic, *śṛṅgāra,* is in the scope *rajo-guṇa,* and a gradation of *sattva, rajas,* and *tamas* occurs in that scope. Thus Bhoja says a lover has one of three natures since a lover is primarily influenced by either *sattva-guṇa, rajo-guṇa* or *tamo-guṇa.*[227] This is Bhoja's example of a lover whose nature is mostly *rājasika:*

sāmanta-mauli-maṇi-rañjita-śāsanāṅkam
ekātapatram avaner na tathā prabhutvam
asyāḥ sakhe caraṇayor adhigamya samyag
ājñākaratvam aham adya yathā kṛtārthaḥ

"My friend, today my life is a success: I attained her feet and became her servant. This is even better than sovereignty over the world, a sovereignty in the form of one kingly parasol whose curved sides are colored by gems which were on the crowns of feudatory kings and represent rulership." (*Sarasvatī-kaṇṭhābharaṇa* 5, illustration 361)

5.90
yathā,

An example of *śobhā* (glory):

śauryaṁ śatruṣu dākṣyam ātma-kuhake satyaṁ bhuvo dhūḥ-kṣaye
rāgo gokula-madhya-vartiṣu mahotsāho girer dhāraṇe
śraddheyaṁ pitṛ-mātṛ-bandhuṣu hare śobhaiva te sarvathā
nīce mayy aghṛṇeti kevalam asāv ekāṅga-hīnābhavat

O Hari, You showed heroism in fighting enemies, cleverness in Your tricks, sincerity in upholding Your vow of diminishing the earth's burden, complaisance to the Gokula residents, great zeal in holding Govardhana, and trust in Your mother, father and relatives. Your *śobhā* takes place in every way, except for one thing: You are not compassionate to me, a lowly being. Therefore Your *śobhā* lacks one aspect.

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227 *nāyakas tatra guṇata uttamo madhyamo 'dhamaḥ, prākṛtaḥ sāttvikaḥ sa syād rājasas tāmasas tathā.* (*Sarasvatī-kaṇṭhābharaṇa* 5.108)

COMMENTARY

Viśvanātha Kavirāja illustrates each characteristic of *śobhā* separetely. His example of *anurāgitā* (complaisance; or popularity) is a verse by Kālidāsa:

aham eva mato mahīpater iti sarvaḥ prakṛtiṣv acintayat
udadher iva nimnagā-śateṣv abhavan nāsya vimānanā kvacit [228]

"Every one of the king's subjects reasoned: "He thinks highly of me." He never disrespected anyone, like the ocean does not disrespect any of the hundreds of rivers." (*Sāhitya-darpaṇa* 3.51)

5.91
ramya-veśa-vibhūṣādyair vilāsaḥ śilpa-kauśalam (48)

***Vilāsa* (liveliness) denotes an expertise in craft by means of a lovely attire, adornments, and so on.**

tac ca sva-viṣayam anya-viṣayaṁ ca.

The expertise relates to oneself and to others.

5.92
yathā,

For example:

kvacid guñjā-dhātu-stabaka-dala-barha-prabhṛtibhir
vane 'nalpākalpaiḥ praṇayi-sakhibhir bhūṣita-tanuḥ
svayaṁ caiṣāṁ veṣān atikutukataḥ śilpa-kuśalas
tato 'py uccaiś citrān harir ahaha tair eva tanute

kvacit—at some point in time; *guñjā*—with *guñjā* berries; *dhātu*—pigment; *stabaka*—floral cluster; *dala*—petals; *barha*—peacock's tail feather; *prabhṛtibhiḥ*—and so on; *vane*—in the forest; *analpa*—many; *ākalpaiḥ*—with decorations; *praṇayi-*

228 *Raghu-vaṁśa* 8.8. *Rasārṇava-sudhākara* illustration 1.15.

sakhibhiḥ—by the loving friends; *bhūṣita-tanuḥ*—He whose body was adorned; *svayam*—He Himself; *ca*—and; *eṣām*—of these ones; *veṣān*—attires; *atikutukataḥ*—with much joviality; *śilpa*—in craft; *kuśalaḥ*—expert; *tataḥ*—than that; *api*—even; *uccaiḥ*—better; *citrān*—amazing; *hariḥ*—Hari; *ahaha*—aha; *taiḥ eva*—with those same ones; *tanute*—makes.

One day in the forest, Hari was adorned by His loving comrades with many a decoration: *guñjā* berries, pigments, floral clusters, flower petals, peacock's tail feathers, and so on. And He, being expert in craft, very jovially fashioned amazing accouterments for them with those same articles. Lo and behold, these accouterments were better than the one they designed.

5.93
anya-viṣaye 'nyad api,

An example where the expertise only relates to others:

guñjā-śikhaṇḍa-giridhātu-dala-prasūnai
rādhāṁ vibhūṣya muralīṁ ca kare nidhāpya
pītāmbaraṁ ca pariveṣṭya hariḥ prasīda
he kṛṣṇa mayy anugate kṛpayety avādīt

guñjā—*guñjā* berries; *śikhaṇḍa*—tail feather; *giri-dhātu*—mountain pigments; *dala*—petals; *prasūnaiḥ*—and with blossoms; *rādhām*—Rādhā; *vibhūṣya*—after adorning; *muralīm*—the flute; *ca*—and; *kare*—in the hand; *nidhāpya*—after causing to place; *pīta-ambaram*—the yellow cloth; *ca*—and; *pariveṣṭya*—after causing to dress; *hariḥ*—Hari; *prasīda*—be pleased; *he kṛṣṇa*—O Kṛṣṇa; *mayi*—toward me; *anugate*—who am a follower; *kṛpayā*—with kindness; *iti*—thus; *avādīt*—spoke.

Hari ornamented Rādhā with *guñjā* berries, a peacock's tail feather, mineral pigments, and blossoms, placed the flute in Her hand, made Her don the yellow garment, and said to Her: "Kṛṣṇa, do Me a favor. I am Your number one fan."

COMMENTARY

Rūpa Gosvāmī follows Viśvanātha Kavirāja's interpretation of *vilāsa:* It consists of displaying a heavy yet lofty attitude by means of a penetrating glance, a lion-like gait, laughter in the voice, and so on.[229] Rūpa Gosvāmī's example is Kṛṣṇa's attitude and behavior while entering the arena in Mathurā.

5.94

"saṅkṣobhe 'pi nirudvega-bhāvo mādhuryam iṣyate"[230] *iti kecit. kecit tu "sarvāvasthā-viśeṣeṣu mādhuryaṁ ramaṇīyatā." vastutas tu,*

Some say *mādhurya* (sweetness) means not being agitated even when there is a commotion. Others say *mādhurya* means being charming in every special situation (by means of an oblique gesture[231]). In truth, however:

yena kenāpi veśena mādhuryaṁ ramaṇīyatā (49)

***Mādhurya* consists of being charming with any attire.**

5.95

yathā,

kace barhottaṁso vapuṣi giri-dhātuḥ kiṣalayaṁ
śrutau guñjā-dāma stabakita-latā-khaṇḍam urasi
kva ratnālaṅkārāḥ kva vanacara-veśo murahare
na tat paśyāmy asmin yad atimadhuratvaṁ na labhate

kace—on the hair; *barha*—[in the form] of a peacock's tail feather; *uttaṁsaḥ*—a crest (or a wreath); *vapuṣi*—on the body; *giri*—from the mountain; *dhātuḥ*—pigment; *kiṣalayam*—a bud; *śrutau*—on the

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229 *dhīrā dṛṣṭir gatiś citrā vilāse sa-smitaṁ vacaḥ* (*Sāhitya-darpaṇa* 3.52); *vṛṣabhasyeva gambhīrā gatir dhīraṁ ca vīkṣaṇam, sa-smitaṁ ca vaco yatra sa vilāsa itīryate.* (BRS 2.1.255)

230 *sāṅkṣobheṣv apy anudvego mādhuryaṁ parikīrtitam* (*Sāhitya-darpaṇa* 3.52).

231 *mādhuryam—tan mādhuryaṁ bhaved yatra ceṣṭādeḥ spṛhaṇīyatā* (*Bhakti-rasāmṛta-sindhu* 2.1.257).

ear; *guñjā-dāma*—a garland of *guñjā* berries; *stabakita*—filled with clusters of flowers; *latā*—of a creeper; *khaṇḍam*—a section; *urasi*—on the chest; *kva*—where?; *ratna-alaṅkārāḥ*—ornaments with jewels; *kva*—where?; *vana-cara*—of a forest dweller; *veśaḥ*—the attire; *murahare*—O Murahari; *na*—not; *tat*—that; *paśyāmi*—I see; *asmin*—on this; *yat*—which; *atimadhuratvam*—much sweetness; *na*—not; *labhate*—attains.

A peacock-feather crest is on Your hair. Mineral pigments are on Your body. Open buds are on Your ear. A garland of *guñjā* berries is on Your chest, and so is a branchlet of a creeper with a cluster of florets. Where on the one hand are jewel-studded ornaments, and where on the other is this attire of a forest dweller? O Murahari, I cannot conceive of anything that would not look exquisitely sweet on Your body.

COMMENTARY

The wording "Where is X ? And where is Y ?" is a formula for the *viṣama* ornament (disparity).[232] This formula is also used in the *nidarśanā* ornament (8.93) when a similarity is implied from it.

5.96

bhī-śoka-krodha-harṣādyair gāmbhīryam avikāritā (50)

***Gāmbhīrya* (depth of character) means not being moved by either fear, sorrow, anger, joy, and so on.** (*Sāhitya-darpaṇa* 10.53)

yathā "no kathyate kim u kathā-viṣayo yadi syāt" ity-ādi.

An example is verse 5.66.

COMMENTARY

This is Viśvanātha Kavirāja's illustration:

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232 ***kva*** *vanaṁ taru-valka-bhūṣaṇaṁ nṛpa-lakṣmīḥ* ***kva*** *mahendra-vanditā, nityataṁ pratikūla-vartinā bata dhātuś caritaṁ suduḥsaham.* (example of *viṣama* in *Sāhitya-darpaṇa* 10.70).

āhūtasyābhiṣekāya nisṛṣṭasya vanāya ca
na mayā lakṣitas tasya svalpo ’py ākāra-vibhramaḥ

“Whether He was called for His coronation or banished to the woods, I did not discern even a trace of a change in Him.” (SD 10.53)

5.97
svabhāvād apraticyāvo dhairyaṁ śoke mahaty api (51)

***Dhairya* (steadfastness) means not falling from one’s true identity, even in great sorrow.**

5.98
yathā,
kim eṣā tāpiñcha-druma-latikayā mad-bhuja-dhiyā
sva-kaṇṭhaṁ tanv-aṅgī śiva śiva dṛḍhaṁ pīḍitavatī
sthitā yā kālindī-payasi mama vakṣaḥ-sthala-dhiye-
ty amuṣyaite tarkāḥ param ahaha jīryanti hṛdaye

kim—why?; *eṣā*—this girl; *tāpiñcha*—*tamāla; druma*—of a tree; *latikayā*—with a branchlet; *mad-bhuja*—of my arm; *dhiyā*—with the thought; *sva-kaṇṭham*—her neck; *tanu-aṅgī*—the slender-bodied girl; *śiva śiva*—alas, alas; *dṛḍham*—forcefully; *pīḍitavatī*—pressed; *sthitā*—situated; *yā*—who; *kālindī*—of the Yamunā River; *payasi*—on the water; *mama*—my; *vakṣaḥ*—which is the chest; *sthala*—of the place; *dhiyā*—with the thought; *iti*—in that way; *amuṣya*—of His; *ete*—these; *tarkāḥ*—speculations; *param*—but; *ahaha*—aha; *jīryanti*—became old; *hṛdaye*—in the heart.

“Alas, what is the slender girl doing in separation from Me? Thinking that a branch of a *tamāla* tree is My arm, she presses it on her neck with force. And she floats on the water of the Yamunā, thinking it is My chest.” These observations of His arose in His heart and stayed in His heart.

COMMENTARY

Viśvanātha Cakravartī: The speculations did not cause external transformations.

5.99

avakṣepāvamānādeḥ prayuktasya pareṇa yat
nirvāpakaṁ bhavet tejah (52abc)

***Tejas* (fiery energy) means putting an end to a rebuke or dishonor perpetrated by another.**

5.100

yathā,

madāndhenendreṇa sva-makha-vidhi-bhaṅga-vyasaninā
mahā-vṛṣṭiṁ sṛṣṭāṁ vraja-nagara-nāśāya kalayan
girīndraṁ śrī-kṛṣṇaḥ kara-kiśalayāgreṇa mṛdunā
salīlaṁ bibhrāṇo vrajam avitavāṁs taṁ ca jitavān

mada-andhena—blinded by arrogance; *indreṇa*—by Indra; *sva-makha*—for a sacrifice to him; *vidhi*—of the procedure; *bhaṅga*—[in the form] of the disrupture; *vyasaninā*—who had the disaster; *mahā-vṛṣṭim*—a big rain; *sṛṣṭām*—was created; *vraja-nagara*—of the village of Vraja; *nāśāya*—for the sake of the destruction; *kalayan*—reckoning; *giri-indram*—the king of mountains; *śrī-kṛṣṇaḥ*—Śrī Kṛṣṇa; *kara-kiśalaya*—of the bud-like hand; *agreṇa*—with the tip; *mṛdunā*—soft; *sa-līlam*—playfully; *bibhrāṇaḥ*—while holding; *vrajam*—Vraja; *avitavān*—protected; *tam*—him; *ca*—and; *jitavān*—defeated.

Seeing that the deluge had been created by Indra to destroy the village of Vraja and that he was blinded by madness due to being in a predicament because the sacrifice to him was disrupted, Śrī Kṛṣṇa playfully uplifted Govardhana with the soft tip of His bud-like hand and thus saved the people of Vraja. He downed Indra by raising Girīndra that way.

5.101

dānaṁ praśraya-bhāṣaṇam (52d)
amitreṣu ca mitreṣu sāmyam audāryam iṣyate (53ab)

***Audārya* (uprightness) means being generous, speaking in a courteous manner, and being equal to friends and enemies alike.**

5.102
sāmyaṁ tu phala-gatam. yathā,

Being equal only relates to the outcome. For instance:

āpīya pūtanāyāḥ
sahacara-jananī-gaṇasya ca stanyam
sa-dayaḥ samam eva dadau
jananītvaṁ yaḥ sa eva vaḥ pāyāt

May the merciful one who sucked Pūtanā's breasts and those of His companions' mothers and thus indiscriminately bestowed motherhood protect you all.

COMMENTARY
Viśvanātha Cakravartī: As regards Kṛṣṇa, being equal means He gives the same result (liberation, etc.) to friends and enemies, but it is not that He is equally affectionate to all of them; Śrī Kṛṣṇa was merciful in the context of *brahma-mohana-līlā,* when He drank the milk of the mothers.

5.103
vāg-veśayor madhuratā śṛṅgāre lalitaṁ tu tat (53cd)

Lalita* (gallantry) denotes elegance in speech and in dress, in the scope of *śṛṅgāra-rasa.

5.104
yathā,
vipina-latā-dala-kusumair
vibhūṣya rādhāṁ hariḥ prāha
tvaṁ sumukhi kṛṣṇa-pakṣa-
praṇayavatī kuñja-devatā kāpi

Hari adorned Rādhā with shoots of sylvan creepers and with flowers, and said: "Beautiful girl, You are some *kuñja* deity who loves the dark fortnight (or You are some *kuñja* goddess whose love is on the side of Kṛṣṇa)."

5.105

atho 'nye 'py asya ca tad-vyatirikta ūhyāḥ. tatra dig-darśanam,

Yet other qualities of His which are distinct from those can be inferred. The general idea is illustrated:

muralī-vinoda-vidyā
hṛdyā saṅgīta-bhaṅgir anavadyā
avikalam akhila-kalākulam
avirāmaṁ rāsa-lāsyam abhirāmam

The spell of entertainment by the flute is heart-ravishing, the modulations of the music are impeccable, and the dancing in the Rāsa is unimpaired, replete with all types of skills, incessant, and delightful.

5.106

atha nāyikā-bhedāḥ,

Now the varieties of ladyloves will be described:

tatra "paroḍhāṁ gaṇikāṁ cāpi varjayitvātra nāyikāḥ"[233] *iti paroḍhā-gaṇikayoḥ sādhāraṇyena rasābhāsa-paratvam eveti pravādo laukika eva, alaukike tu śrī-kṛṣṇādhikaraṇaka-rates tad-eka-mātra-niṣṭhatvān na rasābhāsaḥ, "anaucitya-pravartitā ābhāsāḥ" iti tad-abhāvāt, pratyuta aucityam eva. tena parakīyāvāntara-bheda-prāptaṁ paroḍhātvam aṅgīkṛtya nāyikā-bhedān aha.*

In this matter, the opinion referred to in: "The ladyloves, excluding the *paroḍhās* and the courtezans" (*Sāhitya-darpaṇa* 3.184) that "the *paroḍhā* ladyloves and 'courtezans' (women of the general population) are in the category of *rasābhāsa*", since love for those women is ordinary, only applies to day-to-day life.

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233 *paroḍhāṁ varjayitvātra veśyāṁ cānanurāgiṇīm. ālambanaṁ nāyikāḥ syuḥ* (*Sāhitya-darpaṇa* 3.184).

On the transcendental platform, however, love for Śrī Kṛṣṇa is not *rasābhāsa* because such love is only focused on Him, and so there is no inappropriateness, in conformity with the statement: "A semblance is caused by inappropriateness" (5.13). Rather, it is only appropriate. Therefore he enumerates the categories of ladyloves by acknowledging the category of *paroḍhā* (another's wife), included in *parakīyā* ("she belongs to another", another's wife or an unmarried woman).

5.107

svakīyā parakīyeti nāyikādau dvidhā matā
ūḍhānūḍheti ca punaḥ parakīyā bhaved dvidhā
mugdhā madhyā pragalbheti svakīyā tu tridhā bhavet
madhyā-pragalbhayor bhedāḥ ṣaḍ dhīrādi-prabhedataḥ (54-55)
dhīrā, adhīrā, dhīrādhīrā, iti bhedās trayaḥ.

At first, ladyloves are divided in two categories: *svakīyā* (married to oneself) and *parakīyā* (not married to oneself). The *parakīyā* ladyloves are further divided in two varieties: *ūḍhā* (married, i.e. *paroḍhā,* married to another) and *anūḍhā* (not married). There are three kinds of *svakīyā* ladyloves: *mugdhā* (innocent), *madhyā* (intermediate), *pragalbhā* (bold). There are an additional six categories since the *madhyā* ladyloves and the *pragalbhā* ladyloves are either *dhīrā* (astute in *māna*), *adhīrā* (not astute in *māna*), or *dhīrādhīrā* (astute and not astute).

5.108

kaniṣṭha-jyeṣṭha-rūpatvāt tayor dvādaśadhā matam (56)

Those two, the *madhyās* and the *pragalbhās,* have twelve categories altogether because each ladylove is either *kaniṣṭhā* (junior) or *jyeṣṭhā* (senior).

tayoḥ ṣaṭ-prakārayor madhyā-pragalbhayoḥ kaniṣṭha-jyeṣṭhatvaṁ śrī-kṛṣṇa-prema-tāratamyenaiva, na tu vayasā. mugdhāyā eka-rūpatvenānayor dvādaśatvena.

They are junior or senior only in consideration of their degree of

love for Śrī Kṛṣṇa, not in consideration of age. Thus there is one type of *mugdhā* and twelve types of *madhyās* and *pragalbhās.*

5.109
tena trayodaśa svīyāḥ paroḍhā syād alaukike
trayodaśa-vidhā sāpi (57abc)

Therefore there is a total of thirteen categories of *svakīyā* ladyloves. In the transcendental *rasa,* those thirteen also apply to the *paroḍhā* ladyloves.

[234]*yato 'laukike paroḍhāpi saṁmanyate, tataḥ sāpi trayodaśa-vidhety arthaḥ. tena militvety arthaḥ.*

Since the *paroḍhā* as well is esteemed in the transcendental *rasa,* there are thirteen types of *paroḍhās.*

5.110
tena ṣaḍ-viṁśatir bhedāḥ (57d)
avasthābhir athāṣṭābhir aṣṭottara-śata-dvayī
kanyā jyeṣṭha-kaniṣṭhatvān mṛdu-madhyamṛdutvataḥ
catur-bhedās tatas tāsāṁ sa dvādaśa-śata-dvayī
atyuttama-prakṛtyāditayā tāḥ syuḥ punas tridhā
ṣaṭ-triṁśat-sahitā tena ṣaṭ-śatī nāyikā-bhidā (58-60)
atyuttamā, uttamā, madhyamā, iti traidham.

This makes a total of twenty-six types. They become two hundred and eight by counting the eight states of a ladylove (*abhisārikā,* etc.) (5.150). There are four types of *kanyās* (virgins) (also called *anūḍhās*): *jyeṣṭhā* (older), *kaniṣṭhā* (junior), *mṛdvī* (soft), and *madhya-mṛdvī* (somewhat soft). This makes a total of two hundred and twelve categories.

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234 The text in Purī Dāsa's edition begins: *loke pūrvaiḥ paroḍhā na gaṇyate, tena svīyā-bheda eva trayodaśa-vidho gaṇitaḥ, parakīyā tu kanyā-rūpatayā eka-vidhaiva gaṇitā,* "In the *rasa* in day-to-day life, some previous authorities did not count the *paroḍhā* ladylove. In that way, only the thirteen varieties of *svakīyās* were recknoned. Still, one type of *parakīyā* ladylove, a virgin, was recognised."

They are further multiplied by three because a ladylove's nature is either *atyuttamā* (superexcellent) and so on. The total is six hundred and thirty-six types of ladyloves.

COMMENTARY

The *kanyās* are *mugdhās* (innocent)—*kanyā mugdhaiva* (*Ujjvala-nīlamaṇi* 5.67)—, but not all *mugdhās* are *kanyās: kanyā svīyā paroḍheti mugdhā ca tri-vidhā matā* (*Ujjvala-nīlamaṇi* 5.68). A *kanyā* is neither a *svakīyā* nor a *paroḍhā.*

5.111

tatra siddhāḥ susiddhāś ca nitya-siddhā iti tridhā
striyo 'vatīrṇās tena syur vasu-śūnya-grahendavaḥ (61)

That total is multiplied by three because the women who descended in Vraja are either *siddhā* (perfect), *susiddhā* (very perfect) or *nitya-siddhā* (eternally perfect). Therefore the total is 1908 categories of ladyloves.

siddhā muni-rūpāḥ, sādhana-siddhāś ca, susiddhāḥ śruti-rūpā devyaś ca, nitya-siddhā rādhādyā rukmiṇy-ādyāś ca svabhāva-siddhāḥ.

In a previous life, the *siddhās* were either sages or perfected devotees, whereas the *susiddhās* were either demigoddesses or personified *śruti* scriptures. The *nitya-siddhās* are perfect by nature and include Rādhā and Rukmiṇī.

5.112

athaitāsām ādito lakṣaṇāni,

At first, the definitions of the first three types of ladyloves are mentioned:

svakīyā tu kṛtodvāha pitr-ādyaiḥ svayam arpitā
yā tu vyūḍhāpi gopena loka-dharmānapekṣiṇī
kṛṣṇaikatānā rāgeṇa paroḍhā vraja eva sā
pitr-ādi-dānāt prāg eva pitr-āder apy asammatau

jātānurāgā yā kanyā sā bhaiṣmī kuṇḍiṇe yathā
pitṛ-bhrātr-ādi-saṅkocāt sva-dhārṣṭyādi-bhayād api
gūḍhā yasyā ratir gāḍhā sarvathā surasāyate
kātyāyanī-vrata-parā sā kanyā sarvadā vraje (62-66)[235]

The *svakīyā* is a woman who was given in marriage by her father. In Vraja, the *paroḍhā* is a woman who, though married to a cowherd, disregards worldly moral codes and only thinks of Kṛṣṇa, with love. The *kanyā* is a woman who has not been married and is in love despite her elders' disapproval. An example is Rukmiṇī in the city of Kuṇḍina. In Vraja, the *kanyā* is a girl who is dedicated to performing the Kātyāyanī vow, who is always sexy, and whose affection is deep yet concealed because of restrictions imposed by the father, the brothers and society and because she is afraid to show audacity.

5.113
atha mugdhāder lakṣaṇam,

The *mugdhā* ladylove is defined:

abhinava-vikasita-yauvana-madana-vikārā mṛdur māne
vārtāyām api surateḥ parāṅmukhī sa-trapā mugdhā (68)

The *mugdhā* (innocent) is a woman whose budding youth and transformations of love began to manifest not too long ago. She is soft in *māna.* She is averse to sexual games, even when the occasion presents itself. She is very bashful.

5.114
tatra nava-yauvanā yathā,

This illustrates a *mugdhā* in budding youth:

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235 The text in Purī Dāsa's edition adds: *evaṁ-vidhaiva kavibhiḥ parakīyaiva varṇyate, para-pāṇi-grahītā tu kṛṣṇa eva hi śobhate, naikānya-nāyake yasmāt tasmān nānyatra sā kila.* (67)

padoḥ pāriplavyaṁ nayanam aharan madhya-gurutāṁ
stana-śroṇī māndyaṁ dhiya iva hriyo vāg-vyavasitiḥ
śiśutve rādhāyā vigalad-adhikāre sati tanau
kim aṅgāny anyonyaṁ dadhata iva luṇṭhāka-padavīm

padoḥ—of both feet; *pāriplavyam*—the restlessness; *nayanam*—the eye; *aharat*—stole; *madhya*—at the waist; *gurutām*—the greatness; *stana*—the breasts; *śroṇī*—and the hips; *māndyam*—slowness; *dhiyaḥ*—of intelligence; *iva*—like; *hriyaḥ*—of bashfulness; *vāk*—of speech; *vyavasitiḥ*—the endeavor (the usage); *śiśutve*—in the matter of childhood; *rādhāyāḥ*—of Rādhā; *vigalat*—was disappearing; *adhikāre sati*—when the rule; *tanau*—in the body; *kim*—whether; *aṅgāni*—limbs; *anyonyam*—mutual; *dadhataḥ*—took; *iva*—as if; *luṇṭhāka*—of thieves; *padavīm*—the path.

When the kingdom of Rādhā's childhood began to lose authority in Her body, Her eyes stole the restlessness of Her feet, Her breasts and hips stole the bulge on Her waist, and Her vocal expressions stole the indolence of Her bashfulness in the same way it stole the leisure of Her intelligence. Did Her limbs and other aspects as if become thieves of one another's property?

COMMENTARY

In the olden days, after a conquest and before the new king officially took over, some people would plunder one another's property until the king imposed order. The verse is similar to *Govinda-līlāmṛta* 11.54 and is partly based on Viśvanātha Kavirāja's example (*madhyasya prathimānam* etc., *Sāhitya-darpaṇa* 3.58). The verse features the *utprekṣā* ornament (fanciful imagination).

5.115

nava-madana-vikārā yathā,

An example of a *mugdhā's* first transformations of love:

katākṣaṁ soṣyantī vyathata iva netrānta-laharī
nirātaṅkaṁ vakṣo jana-nayanataḥ śaṅkata iva

śiśutvaṁ tāruṇyodayam api nayantyās tanu-tulāṁ
smaro 'syā niṣpandaṁ kalayati manaḥ kaṇṭakam iva

kata-akṣam—crooked glance; *soṣyantī*—while about to give birth; *vyathate*—feels pain; *iva*—as if; *netra-anta*—of the corners of the eyes; *laharī*—the waves; *nir-ātaṅkam*—fearless; *vakṣaḥ*—the chest; *jana-nayanataḥ*—of the eyes of people; *śaṅkate*—is afraid; *iva*—as if; *śiśutvam*—childhood; *tāruṇya-udayam*—the rise of adolescence; *api*—and; *nayantyāḥ*—of her who is leading; *tanu*—in the body; *tulām*—to equality; *smaraḥ*—Cupid; *asyāḥ*—her; *nispandam*—motionless; *kalayati*—reckons; *manaḥ*—the mind; *kaṇṭakam*—a thorn; *iva*—like.

The waves of the corners of her eyes are as if in pain while about to give birth to sidelong glances. Her chest was unassuming, but now it as if fears the eyes of people. In her body, she views childhood and the rise of adolescence equally, and so Cupid thinks that her quiescent mind is like a prickle.

5.116
māne mṛdur yathā,

An example of being soft in *māna:*

sakhyā śikṣita-pāṭhitāni subhṛśaṁ vāmyopadeśākṣarā-
ṇy adyāvaśyam abhīṣṭa-saṅga-samaye sampādanīyāni hi
itthaṁ cetasi niścayo vyajani yaḥ kṛṣṇasya sandarśane
sadyo 'sau saha cetasāpasṛtavāṁs trastāsmi tasyā hṛdaḥ

sakhyā—by the friend; *śikṣita*—taught; *pāṭhitāni*—mentioned; *subhṛśam*—intensely; *vāmya*—of a crooked nature; *upadeśa*—of advice; *akṣarāṇi*—the syllables; *adya*—now; *avaśyam*—for sure; *abhīṣṭa*—desired; *saṅga*—of the association; *samaye*—at the time; *sampādanīyāni*—should be implemented; *hi*—only; *ittham*—in that way; *cetasi*—in the mind; *niścayaḥ*—the firm decision; *vyajani*—especially took place; *yaḥ*—which; *kṛṣṇasya*—Kṛṣṇa; *sandarśane*—upon seeing; *sadyaḥ*—at once; *asau*—that; *saha cetasā*—along with the mind; *apasṛtavān*—went away; *trastā*—am afraid; *asmi*—I; *tasyāḥ*—her; *hṛdaḥ*—from the heart.

“She taught me what to say and how to say it with a mood of contrariness. I learned all this very carefully, so now that the desired time to meet Him is at hand, I must execute the plan.” The resolve she thus made in her mind at once left her heart, and so did her mind, when she gazed at Kṛṣṇa. She became apprehensive. (“What is she going to think of me now?”)

COMMENTARY

The above is based on this verse shown by Viśvanātha Kavirāja:

bhrū-bhaṅge racite ’pi dṛṣṭir adhikaṁ sotkaṇṭham udvīkṣate
kārkaśyaṁ gamite ’pi cetasi tanū romāñcam ālambate
ruddhāyām api vāci sa-smitam idaṁ dagdhānanaṁ jāyate
dṛṣṭe nirvahaṇaṁ bhaviṣyati kathaṁ mānasya tasmin jane

“Although I frown, my eyes become even more eager to see him. Although I make my mind stubborn, my body erupts in goosebumps. And although I prevent myself from talking, my puzzled face still puts on a smile. How can I possibly implement *māna* toward him when I see him?” (*Amaru-śataka* 28) (*Sāhitya-darpaṇa* 3.199)

5.117

surata-parāṅmukhī yathā,

An instance of being averse to sexual games:

ayi prāṇebhyo ’pi praṇaya-vasatis tvaṁ priya-sakhī
mamaiveti prāyo niraṇayam ahaṁ paṅkaja-mukhi
idānīṁ tu jñātaṁ vraja-pati-sutasyaiva bhavatī
yatas tat-prīty-arthaṁ mad-anabhimatāya spṛhayate

ayi—(a tender vocative); *prāṇebhyaḥ api*—even more so than my life airs; *praṇaya*—of affection; *vasatiḥ*—an abode; *tvam*—you; *priya-sakhī*—dear friend; *mama*—my; *eva*—only; *iti*—thus; *prāyaḥ*—for the most part; *nir-aṇayam*—[I] concluded; *aham*—I; *paṅkaja-mukhi*—O lotus-faced girl; *idānīm*—now; *tu*—but; *jñātam*—it is known; *vraja-pati-sutasya*—of the son of the master of Vraja; *eva*—only; *bhavatī*—you; *yataḥ*—because; *tat-prīti-*

artham—for the sake of pleasing him; *mat-anabhimatāya*—for what is not desired by me; *spṛhayate*—[you] long.

You're my best friend, you know. You're dearer to me than life. I recognized this some time ago, lotus-faced girl, but now I realize that you're only on the side of the prince of Vraja because for the sake of pleasing Him you want me to do something I don't want.

anabhimatam atra suratam. **What is unwanted here is sexual games and the like.**

5.118

sa-trapā yathā,

An example of a very bashful *mugdhā* ladylove:

āpṛṣṭā namayati vaktram īkṣamāṇā
netrābje mukulayati vrajeśajena
yāntīṣu praṇayi-sakhīṣu yāti paścān
nānaṅgo namayati komalaṁ mano 'syāḥ

āpṛṣṭā—being asked; *namayati*—she lowers; *vaktram*—the face; *īkṣamāṇā*—seen; *netra-abje*—two lotus eyes; *mukulayati*—she closes; *vraja-īśa-jena*—by the prince of Vraja; *yāntīṣu*—have gone; *praṇayi-sakhīṣu*—when the affectionate friends; *yāti*—she goes; *paścāt*—afterward; *na*—not; *anaṅgaḥ*—Cupid; *namayati*—bends; *komalam*—soft; *manaḥ*—mind; *asyāḥ*—her.

When the prince of Vraja asks her out, she lowers her face, and when she knows He is looking at her, she closes the lotuses of her eyes. Once her best friends go away, she goes somewhere else too. Cupid is unable to bend the soft mind of this girl.

5.119

atha madhyā,

Now the *madhyā* ladylove will be described:

madhyā sulalita-suratā madhyama-samudīrṇa-yauvanā noccaiḥ
vrīḍāvatīṣad īṣat-prāgalbhyā nibhṛta-vaidagdhyā (69)

The *madhyā's* sexual games are very charming. She is in the middle stage of blooming youth. She is slightly bashful, but not too much. She is a little bold, and is covertly witty.

tatra sulalita-suratā. yathā "niryātāyāṁ tvayi" ity-ādi.

An example of the *madhyā* being very charming in sexual games is verse 5.47.

COMMENTARY

The *madhyā* is between the *mugdhā* and the *pragalbhā* in every way. Viśvanātha Cakravartī comments: *samānau tulya-pramāṇau lajjā-madanau yasyās tena mugdhāyā madanāl lajjādhikyam. pragalbhāyā lajjāto madanādhikyam iti jñeyam. prodyad iti, tena mugdhā-pragalbhe īṣat-tāruṇya-pūrṇa-tāruṇye jñeye. kiñcid iti, tena mugdhā-pragalbhe apragalbha-pūrṇa-pragalbha-vacane jñeye,* "The *madhyā* is equally bashful and lusty. Therefore it's understood that the *mugdhā* is more bashful than lusty and the *pragalbhā* is more lusty than bashful. The *mugdhā* is in the first stage of youth, the *madhyā* is in the middle stage of youth, and the *pragalbhā* is in full-blown youth. The *mugdhā* is not bold, the *madhyā* is slightly bold, and the *pragalbhā* is very bold." (*Ānanda-candrikā* 5.27)

Rūpa Gosvāmī says the best enjoyment is the lot of the *madhyā* because she has both the qualities of the *mugdhā* and those of the *pragalbhā: sarva eva rasotkarṣo madhyāyām eva yujyate, yad asyāṁ vartate vyaktā maugdhya-prāgalbhyayor yutiḥ* (*Ujjvala-nīlamaṇi* 5.42). This is Viśvanātha Kavirāja's example of the characteristic under discussion:

kānte tathā katham api prathitaṁ mṛgākṣyā
cāturyam uddhata-manobhavayā rateṣu
tat-kūjitāny anuvadadbhir aneka-vāraṁ
śiṣyāyitaṁ gṛha-kapota-śatair yathā syāt

"The highly lascivious doe-eyed girl somehow or other displayed an expertise in sexual games with her lover. The domesticated doves acted like pupils by often imitating her cooing." (*Śṛṅgāra-tilaka* 1.39) (*Sāhitya-darpaṇa* 3.59)

5.120

madhyama-samudīrṇa-yauvanā yathā,

An example of being in the middle state of blooming youth:

stanau stabaka-vibhramau vihasitaṁ prasūnodgatir
vaco madhu-raso dṛśāv abhimukha-sthitī khañjanau
bhruvau bhramara-maṇḍalī kara-padaṁ navāḥ pallavās
tvam eva sakhi rādhike madana-kalpavallī bhuvi

Your breasts give the illusion of being two flower bouquets. Your laughter is the opening of a blossom. Your speech is *madhu-rasa.* Your eyes are two wagtails birds side by side. Your brows are lines of bees. And Your fingers are new shoots. O Rādhikā, here on earth, only You are Cupid's wish-fulfilling creeper.

COMMENTARY

The term *madhu-rasa* means either "the essence of honey", "sweet wine", or "the delight of spring".

5.121

noccair vrīḍāvatī yathā,

An example of not being exceedingly bashful:

ākṛṣṭe ramaṇena nīla-vasane nirmocitair āyataiḥ
keśaughair niravāhayaṁ sakhi tanoḥ sāmmukhya-saṅgopanam
jihremi smaraṇe 'pi tasya yad iyaṁ kṛṣṇāṣṭamī-yāminī-
vāsīt sundari sammukhārdha-timirā paścārdha-candra-prabhā

ākṛṣṭe—was pulled; *ramaṇena*—by the lover; *nīla-vasane*—when the dark blue garment; *nirmocitaiḥ*—loosened; *āyataiḥ*—long; *keśa*—of hair; *oghaiḥ*—by means of the multitudes; *nir-*

avāhayam—I caused to accomplish; *sakhi*—O friend; *tanoḥ*—of the body; *sāmmukhya*—in front; *saṅgopanam*—the concealment; *jihremi*—I am abashed; *smaraṇe*—in the remembrance; *api*—even; *tasya*—of that (the concealment); *yat*—because; *iyam*—this (the body); *kṛṣṇa*—of the dark [fortnight]; *aṣṭamī*—on the eighth day; *yāminī*—the night; *iva*—like; *āsīt*—became; *sundari*—O beautiful woman; *sammukha-ardha*—in the first half of the time; *timirā*—[the night] has the darkness; *paśca-ardha*—in the next half; *candra*—of the moon; *prabhā*—it has the light.

***Sakhī,* when Kṛṣṇa pulled my blue blouse, I put my long disheveled hair forward to cover the front part of my body. I feel abashed even just by remembering that because, beautiful girl, my body became like the night on *kṛṣṇāṣṭamī:* Half of it was dark and the other half was bright.**

5.122

īṣat-prāgalbhyā yathā,

An example of being slightly bold:

mama śrotre śabdaḥ suratam iti he kṛṣṇa na gataḥ
sakhībhyo yācitvā bhavati yadi dāsyāmi bhavate
iti svoktaṁ prātaḥ śuka-yuvatibhir bhāṣitam asau
kayedaṁ vaḥ proktaṁ vaca iti sakhīṣv eva nidadhe

mama śrotre—in my ear; *śabdaḥ*—the word; *suratam*—sex; *iti*—(end of citation); *he kṛṣṇa*—O Kṛṣṇa; *na gataḥ*—did not go; *sakhībhyaḥ*—from my friends; *yācitvā*—after begging; *bhavati*—is; *yadi*—if; *dāsyāmi*—I will give [sex]; *bhavate*—to you; *iti*—(end of citation); *sva-uktam*—said by her; *prātaḥ*—in the morning; *śuka-yuvatibhiḥ*—by the young female parrots; *bhāṣitam*—was spoken; *asau*—she; *kayā*—by which girl?; *idam*—this; *vaḥ*—among you; *proktam*—spoken; *vacaḥ*—speech; *iti*—this; *sakhīṣu*—to the friends; *eva*—only; *nidadhe*—put.

"Kṛṣṇa, the word 'sex' is not even allowed to enter my ears. But if I obtain the consent of my friends, then I'll agree to make love

to You." The next morning, the female parrots repeated these words of hers, but she looked at her friends and exclaimed: "Which one of you said that?"

5.123
nibhṛta-vaidagdhyā yathā,

An example of being covertly witty:

parīrambhaṁ sehe katham api mukhāmbhoja-madhunaḥ
prapāṇe nā neti vyadhita kara-kampaṁ kim api yā
svayaṁ labdhocchvāsaṁ jaghana-bhuvi vāsaḥ sthagayituṁ
svayaṁ sā śrī-kṛṣṇaṁ kim api parirebhe dṛḍhataram

parīrambham—the embrace; *sehe*—she tolerated; *katham api*—somehow; *mukha-ambhoja*—of the lotus of the face; *madhunaḥ*—of the nectar; *prapāṇe*—in the matter of the eminent drinking; *nā nā*—no, no; *iti*—thus; *vyadhita*—she made; *kara-kampam*—the shaking of the hand; *kim api*—some particular; *yā*—who; *svayam*—herself; *labdha*—was obtained; *ucchvāsam*—in such a way that a breath; *jaghana*—of the hips; *bhuvi*—on the region; *vāsaḥ*—the garment; *sthagayitum*—to cover; *svayam*—herself; *sā*—she; *śrī-kṛṣṇam*—beautiful Kṛṣṇa; *kim api*—some particular; *parirebhe*—embraced; *dṛḍha-taram*—very strongly.

[Leaving their friend alone in the *kuñja* with Kṛṣna, the girls went outside and looked at them through the branches. After a while, one *sakhī* commented:]

When He began His approach to drink the nectar of her lotus mouth, she tolerated His embrace somehow or other, shook her hand and said: "No, no". Then she caught her breath. Under the pretext of adjusting her skirt, she bent her body and gave beautiful Kṛṣṇa a big hug.

5.124
atha pragalbhā,

Now the *pragalbhā* ladylove is explained:

taruṇī madana-madāndhā rati-raṇa-kuśalā dara-vrīḍā
bhāvonnatā pragalbhā vaidagdhyākrānta-nāyakā kathitā (70)

The *pragalbhā* is in full-blown youth. She is blinded by the exhilaration of passion, expert in the battle of love, slightly bashful, and eminently emotional. She controls her lover with her wit.

5.125
tatra taruṇī yathā,

An example of being in full-blown youth:

dāhottīrṇa-suvarṇa-pūrṇa-kalasau vakṣojayor yugmakaṁ
smerendīvara-dāma-toraṇa-tatiḥ snigdhāḥ kaṭākṣormayaḥ
śroṇiḥ śilpa-taraṅga-maṅgala-mayaṁ siṁhāsanaṁ nirmitā
tvaṁ kāmotsava-maṇḍalaika-racanā kenāsi candrāvali

dāha—from the fire; *uttīrṇa*—arisen; *suvarṇa*—golden; *pūrṇa*—full; *kalasau*—two jugs; *vakṣojayoḥ*—of breasts; *yugmakam*—the pair; *smera*—slightly open ("smiling"); *indīvara*—of blue lotuses; *dāma*—of the garland; *toraṇa*—of the festoon; *tatiḥ*—the expanse; *snigdhāḥ*—affectionate; *kaṭākṣa*—of sidelong glances; *ūrmayaḥ*—the waves; *śroṇiḥ*—the hip; *śilpa*—of handicraft; *taraṅga*—of waves; *maṅgala*—of auspiciousness; *mayam*—made; *siṁha-āsanam*—a lion throne; *nirmitā*—was made; *tvam*—you; *kāma-utsava*—in Cupid's festival; *maṇḍala*—(*maṇḍana*)[236] by adornments (implements); *eka*—unique (or foremost); *racanā*—she whose construction; *kena*—by whom?; *asi*—you are; *candrāvali*—O Candrāvalī.

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236 Viśvanātha Cakravartī writes *maṇḍana* instead of *maṇḍala: he candrāvali, tvaṁ kandarpasyotsave kenāpi maṇḍana-racanā nirmitāsi.* (*Subodhinī*). In Bengali manuscripts, the letters *n* and *l* look the same.

Candrāvalī, who created you? You're a unique model built with the implements of the sacrifice festival of Cupid: Your breasts are two jugs made of gold purified by fire. The affectionate waves of your sidelong glances are the festoon of garlands of blue lotuses. And your hips are the lion throne whose auspicious curves are works of art.

COMMENTARY

Viśvanātha Cakravartī: The requirements for the sacrifice festival are: two full jugs, a festoon of flowers, and a lion throne (*Subodhinī*). This is Viśvanātha Kavirāja's example of being in full-blown youth:

atyunnata-stanam uro nayane sudīrghe
vakre bhruvāv atitarāṁ vacanaṁ tato 'pi
madhyo 'dhikaṁ tanur anūna-gurur nitambo
mandā gatiḥ kim api cādbhuta-yauvanāyāḥ

"Her youthfulness is amazing: Her bosom has raised breasts, her eyes are wide, her brows are curved, even more crooked is her speech, her waist is slender, her hips are no less than heavy, and her gait is unhurried." (*Sāhitya-darpaṇa* 3.60)

5.126

madana-madāndhā yathā,

An instance of being blinded by the exhilaration of passion:

śliṣṭā śliṣyati gokulendra-tanayena cumbitā cumbati
svacchandaṁ likhitā nakhair nakha-padair ābhūṣayaty aṅgakam
śikṣitvā tata eva puṣpa-dhanuṣaḥ saṁgrāma-vidyām iyaṁ
tasya kṣobha-karī yad aiṣṭa tad iyaṁ vidyā guru-kṣobhikā

śliṣṭā—embraced; *śliṣyati*—she embraces; *gokula-indra-tanayena*—by the son of the king of Gokula; *cumbitā*—kissed; *cumbati*—she kisses; *svacchandam*—at will; *likhitā*—written; *nakhaiḥ*—with fingernails; *nakha-padaiḥ*—with scratches ("abodes of fingernails"); *ābhūṣayati*—adorns; *aṅgakam*—the body;

śikṣitvā—after learning; *tataḥ eva*—from that same one; *puṣpa-dhanuṣaḥ*—of Cupid; *saṁgrāma*—of the battle; *vidyām*—the science; *iyam*—she; *tasya*—of his; *kṣobha*—the trembling; *karī*—produces; *yat*—because; *aiṣṭa*—she manifested might[237]; *tat*—therefore; *iyam*—this; *vidyā*—science; *guru*—great; *kṣobhikā*—is an agitator.

Embraced by the prince of Gokula, she embraces Him. Kissed by Him, she kisses Him. Scratched at will by His nails, she adorns His body with nail marks. Upon learning the science of the battle of Cupid from Him thus, she demonstrates mastery and makes Him tremble. Therefore this science shakes things up.

COMMENTARY

An example by Viśvanātha Kavirāja:

dhanyāsi yā kathayasi priya-saṅgame 'pi
viśrabdha-cāṭuka-śatāni ratāntareṣu
nīvīṁ prati praṇihite tu kare priyeṇa
sakhyaḥ śapāmi yadi kiñcid api smarāmi [238]

"*Sakhī,* you are fortunate: When you meet your lover, you say hundreds of pleasing intimate words, even during a pause in lovemaking. As for me, I swear I do not remember anything the minute my lover puts his hand on the knot of my girdle." (SD 3.60)

5.127

rati-raṇa-kuśalā yathā,

An example of being expert in the battle of love:

anyonya-praṇaya-prakāśa-parayor anyonya-nirmālyayoḥ
śyāmā-mādhavayor nirīkṣya vapuṣor lakṣmīṁ rajanyāḥ kṣaye

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237 *aiṣṭa, aiśvaryaṁ kṛtavatī* (*Subodhinī*).

238 *Subhāṣita-ratna-kośa* 574. The verse is cited by Mammaṭa as an instance of the *vyāja-stuti* ornament (artful praise) (*Kāvya-prakāśa,* verse 61).

sakhyā eva manoja-saṅgara-jaya-śrī-sūcakācāryake
sāmānādhikaraṇyam apratihataṁ mene sakhīnāṁ gaṇaḥ

anyonya-praṇaya—of each other's love; *prakāśa*—to the manifestation; *parayoḥ*—who are dedicated ("whose highest thing"); *anyonya-nirmālyayoḥ*—which were each other's remnants of flower offerings (i.e which had consumed one another: each body was used up); *śyāmā-mādhavayoḥ*—of Śyāmā and Mādhava; *nirīkṣya*—after seeing; *vapuṣoḥ*—of the two bodies; *lakṣmīm*—the splendor; *rajanyāḥ*—of night; *kṣaye*—at the end; *sakhyāḥ eva*—of the same lady friend (Śyāmā); *manoja*—of Cupid; *saṅgara*—battle; *jaya*—of the triumph; *śrī*—the splendor; *sūcaka*—who hints at; *ācāryake*—in the matter of being a teacher[239]; *sāmānādhikaraṇyam*—the state of being in the same place; *apratihatam*—unimpaired; *mene*—thought; *sakhīnām*—of lady friends; *gaṇaḥ*—the group.

At the end of night, the two bodies of Śyāmā and Mādhava, who were intent on manifesting their love for one other, became each other's *nirmālya.* Observing this resplendence, the *sakhīs* thought that the unimpeded state of being in the same location was such that only the *sakhī* turned out as the tutor, one who intimates the splendor of triumph in the battle of Eros.

iyam eva dara-vrīḍā-bhāvonnatādiḥ.

Only the *pragalbhā* is *dara-vrīḍā* (a tad bashful), *bhāvonnatā* (eminently emotional), and so on.

COMMENTARY

Viśvanātha Cakravartī: In a real war, however, where Kṛṣṇa and the other fighter do not share an exact same location, only Kṛṣṇa has the resplendence of triumph (*Subodhinī*). Here the word *nirmālya* is used in the technical sense of "the remnants of flowers offered to the deity," but the resultant sense is that each body completely enjoyed the other. Viśvanātha Cakravartī glosses *anyonya-nirmālyayoḥ* as *paraspara-sambhuktayoḥ* (*Subodhinī*). Each body is a collection of lotus eyes, lotus face, etc.

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239 *ācāryasya bhāva ācāryakam, ācāryatvam ity arthaḥ.* (*Subodhinī*)

Further, Bhoja remarks that the gradation of *mugdhā, madhyā* and *pragalbhā* is based on both age and expertise: *mugdhā madhyā pragalbhā ca vayasā kauśalena ca* (*Sarasvatī-kaṇṭhābharaṇa* 5.110).

5.128

atha madhyā-pragalbhayor dhīrādi-bheda-kathanam. tatra madhyā dhīrā yathā,

Now the categories called *dhīrā* and so on will be mentioned. At first, the *dhīra-madhyā* (astute and intermediate ladylove) is described:

prīyaṁ vaidagdhya-vakroktyā madhyā dhīrā vaded ruṣā (71)

The *dhīra-madhyā* talks to her sweetheart by using crooked and witty words, with anger.

sā yathā "padminy ahaṁ kumudinī kila saiva satyam" ity-ādi.

An example of that is verse 3.66.

COMMENTARY

Viśvanātha Cakravartī: The categories called *dhīrā, adhīrā,* and *dhīrādhīrā* only relate to the ladylove's expression of *māna* (pique) (in a conversation with her lover).

5.129

dhīrādhīrā tu ruditaiḥ (72a)

The *dhīrādhīra-madhyā* as well talks to her sweetheart by using crooked and witty words, but she weeps.

5.130

yathā,

An example of *dhīrādhīra-madhyā:*

utkhātaṁ guru-gauravaṁ kulavatī-rītiś ca niḥsāritā
kṛṣṇa tvat-praṇayeṇa tat katham idaṁ kāpaṭyam ālambase
ity ālapya tadīya-pīta-vasanenāvṛtya vaktrāmbujaṁ
bālā kevalam aśru-miśrita-mukhī cāru-svaraṁ roditi

"The gravity in being a venerable person was uprooted, and the etiquette of well-mannered girls went out the window. Kṛṣṇa, with all the love You have, why are You deceitful?" So saying, the girl covered the lotus face with His yellow garment and wept by emitting beautiful sounds.

5.131
adhīrā niṣṭhuroktibhiḥ (72b)

The characteristic of the *adhīra-madhyā* is that she speaks harsh words.

5.132
yathā,
sākṣād vartini jīvite mama kathaṁ śaṭhyaṁ tvam ālambase
dhiṅ māṁ tvāṁ ca dhig āvayoḥ sujanatāṁ dhik prema dhik tad-yaśaḥ
kiṁ brūmaḥ puruṣottamo 'si jagatāṁ bhartāsi mayy eva te
dhūrtatvaṁ nahi tena te guṇa-gaṇaḥ kiñcittarāṁ hīyate

[One day, Nārada arrived to Dvārakā with a *pārijāta* flower and gave it to Kṛṣṇa, who in turn offered it to Rukmiṇī. Nārada told this to Satyabhāmā. She became incensed. Later, Kṛṣṇa promised that he would bring a whole *pārijāta* tree for her. She replied:]

Given that we live together, how dare You behave as a cheat? Fie on You, fie on me, and fie on our good mannerisms. Fie on our love, and fie on its renown too. Shall I remind You that You are Puruṣottama, the sustainer of the worlds? Your underhand scheme at my expense is not right, so Your good qualities have lost their glamour to some degree.

satyabhāmoktiḥ. **These are the words of Satyabhāmā.**

COMMENTARY

Viśvanātha Cakravartī: The renown is that Kṛṣṇa is submissive to Satyabhāmā's love (*Subodhinī*).

Similarly, Rūpa Gosvāmī says the characteristics of the *dhīra-madhyā* are crooked words and irony, the characteristic of the *adhīra-madhyā* is harsh words, and the characteristics of the *dhīrādhīra-madhyā* are crooked words, and tears (*Ujjvala-nīlamaṇi* 5.35-39).

Viśvanātha Cakravartī remarks that the *dhīrādhīra-madhyā* is partly *dhīrā* and partly *adhīrā* therefore she does not have the irony aspect of the *dhīrā* nor the harsh aspect of the *adhīrā,* rather a trace of anger culminates as tears, whereas the *mugdhā* ladylove weeps without talking. According to him, the term *dhīrā* signifies that the ladylove has *dhṛti* (self-control), meaning she is profound.[240] Śeṣarāja Śarmā, however, says *dhīrā* means clever in love: *dhīrā* = *viduṣī, surata-paṇḍiteti bhāvaḥ* (*Candrakalā-ṭīkā* 3.67)

In this matter, Bhoja says ladyloves are divided in an additional set of four categories with regard to the affluence of the pique: *uddhatā* (haughty), *udāttā* (noble-minded), *śāntā* (quiet), and *lalitā* (playful): *dhīrādhīrā tu dhairyeṇa svānyadīyā parigrahāt, ūḍhānūḍhopayamanāt kramāj jyeṣṭhā kanīyasī. māna-rddher uddhatodāttā śāntā ca lalitā ca sā.* (*Sarasvatī-kaṇṭhābharaṇa* 5.111-112)

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240 *tena dhīrādhīrā dvidhā bhidyate—dhīratāṁśādhikā adhīratāṁśādhikā ca, tatra prathamāyā dhīratvādhikyāt dhīrā-dharmo vakroktiḥ kevalaiva, dhīratvasyāsampūrṇatvān, na tu sotprāsā, adhīratvasya svalpatvād adhīrā-dharmo 'py alpaḥ pāruṣya-rahitaivoktiḥ, kiṁ cādhīratvāṁśe 'pi roṣa-lakṣaṇasyāvaśya-sambhāvitatvāt, kevaloktau ca tad-asambhavāt tāḍana-pāruṣyatvayoś cāprāptyā pāriśeṣyāt kaniṣṭha-roṣa-lakṣaṇaṁ bāṣpa eva labhyate, na ca mugdhā-lakṣaṇa-sāṅkaryam, mugdhāyāṁ kevala eva bāṣpaḥ, atra tu bāṣpa-sahitoktir iti, dvitīyā tv agre udāhariṣyate, dhīrādhīrāyās tu dhṛtyā vakroktir eva kevalā na tu sotprāsā, adhṛteḥ sattvāt, tathā adhṛtyā rodanam eva kaniṣṭhaṁ kāryam, na tu paruṣoktir dhṛteḥ sattvāt, dhṛti-śabdenātra gāmbhīryam uktam.* (*Ānanda-candrikā* 5.39)

5.133
atha pragalbhā dhīrādi-lakṣaṇam

Now the *dhīra-pragalbhā* is defined:

yadi pragalbhā dhīrā syād avahitthāvahelayā
udāste prakṛtāt kopād ādaraṁ darśayed bahiḥ (73)

The *dhīra-pragalbhā* (self-controlled and bold ladylove) turns away from real anger by hiding it and by displaying indifference to romance. She outwardly shows respect.

5.134
yathā,
kiṁ pādāntam upaiṣi nāsmi kupitā naivāparāddho bhavān
nirhetur na hi jāyate kṛta-dhiyāṁ kopo 'parādho 'thavā
yogyā eva hi bhogyatāṁ dadhati tan nānaucitī kāpi nau
tenādyāvadhi gokulendra-tanaya svātantryam evāstu te

Why do You fall at my feet? I'm not angry, nor did You commit an offense. An intelligent person is neither angry nor offensive without a cause. The women who are suitable for You are those who are fit objects for Your enjoyment, and so there is nothing wrong in our being separate. Therefore, O prince of Gokula, You're free to go.

5.135
yathā vā,

Another example:

dūrād utthitam antikaṁ mayi gate pīṭhaṁ kareṇārpitaṁ
smitvā bhāṣiṇi bhāṣitaṁ mṛdu sudhā-niḥsyandi mandaṁ kiyat
ārūḍhe 'rdham athāsanaṁ prakaṭitaṁ saubhāgyam āśliṣyati
pratyāśliṣṭam avāmataiva sudṛśo vāmatvam ākhyāpayat [241]

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241 This verse is not in the Parimal edition. Viśvanātha Cakravartī does not comment on the verse. Purī Dāsa remarks that it is only in three out of six manuscripts. The verse is seen in the manuscript found in Germany. Perhaps the verse is an interpolation, but it is not spurious because it is also seen in text 5.148.

When she saw Me arriving from afar, she got up. When I came near her, she offered a seat by pointing to it. When I smiled and said something, she softly spoke, somewhat slowly, words that effuse nectar. When I sat on half of the seat, she let me know she felt fortunate. When I gave her a hug, she gave me one too. Her noncontrary mood only revealed her contrary mood.

5.136

dhīrādhīra-pragalbhā tu sākūtair vacanair muhuḥ
priyam uccaiḥ khedayati (74abc)

The *dhīrādhīra-pragalbhā,* however, very much afflicts her lover with many significant remarks (especially sarcastic remarks[242]).

5.137

yathā,
naitāvatāpi samayena tavopalabdhaṁ
ceto yad antara-gataiva tad āvṛṇīte
tapte 'pi cetasi mamāviratаṁ yad āsse
pūrṇāsmi tena kim anena bahiḥ-sthitena

For all this time, I never won Your heart because she was in there and kept it shut. I'm fed up that You live while my heart is constantly in pain, so now Your cajoling words are useless.

sthitaṁ sthitiḥ. **The word *sthita,* in the passive impersonal voice, means *sthiti.***

5.138

parāvīkṣyaiva nindati (74d)
parā adhīra-pragalbhā, avīkṣyaiva adṛṣṭvaiva.

The other one, the *adhīra-pragalbhā,* rebukes her lover without looking at him.

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242 *dhīrādhīrā tu solluṇṭha-bhāṣitaiḥ khedayaty amum.* (*Sāhitya-darpaṇa* 3.63)

5.139

yathā,
sakhyaḥ kathaṁ parimalo vimalaḥ prasarpī
śyamo nilīya ciram asti kutaḥ sa vāmaḥ
talpāntike tava nivārayatāśu yātu
dhūrtasya tasya vadanaṁ na vilokayāmi

"*Sakhīs,* an excellent fragrance is diffusing everywhere. Where is it coming from?" "Śyāma has been here a long time." "Where is that antagonistic fellow?" "At the edge of your bed." "You *sakhīs* should stay away, and He should leave immediately. I will not see the face of that rake."

5.140

athāsāṁ jyeṣṭha-kaniṣṭhatva-bhāvo yathā,

Now the ladyloves' categories called *kaniṣṭhā* (junior) and *jyeṣṭhā* (senior) (5.108) are illustrated with this verse:

ekatraiva kṛtāsanaṁ sthitavatī rādhā samaṁ śyāmayā
śyāmena prahitaṁ samaṁ sumanasām āsādya dāma-dvayam
śyāmā-vakṣasi dātum aicchad ubhayaṁ sākṛṣya tad-vakṣasi
prādād ekam athāvatārya kavarī-pūjāṁ cakārātmanaḥ

While sitting with Śyāmā at the same spot, Rādhā, receiving a pair of equally splendid flower garlands sent by Śyāma, desired to put both on Śyāmā's chest. Śyāmā, however, caught hold of both garlands and eminently put them on Her. Then Śyāmā took one of those garlands from Rādhā's chest and began to honor her own braids with it.

atra śyāmāyāḥ kaniṣṭhatvaṁ vyaṅgyaṁ kavarī-pūjā-śabdābhyām.

Here the two words *kavarī-pūjā* (honoring the braids) suggest that Śyāmā is junior.

5.141

mugdhā madhyā pragalbhā ca miśra-bhāvāt punar nava (75)

ādi-mugdhā, madhya-mugdhyā, antima-mugdhyā ca. evam anye ’pīti nava.

There are nine types of *mugdhās, madhyās* and *pragalbhās* because each one is either *ādi* (at the beginning stage), *madhya* (at the intermediate stage), or *antima* (at the last stage).

5.142

atra mugdhā-traividhyaṁ yathā,

An example of an *ādi-mugdhā:*

māna-grāhaṇa-sāgraha-priyasakhī-śikṣoparodhād asau
tūṣṇīm eva ciraṁ nimīlya nayane namrānanaiva sthitā
roṣāndhasya madīya-dūṣaṇa-kathāveśena vācālatāṁ
śrutvā bandhu-janasya kātara-mukhī karṇaṁ kareṇāruṇat

[Kṛṣṇa speaks to Subala:]

In keeping with the instructions of Her dear friend who was eager to see Her implement *māna,* for a long time She remained silent, closed Her eyes and lowered Her face. But when She heard the chatter of Her friends, who were blinded by anger due to being absorbed in talking about My faults, Her face showed signs of uneasiness, and so She covered Her ears with Her hands.

5.143

An example of a *madhya-mugdhā:*

netre kiṁ vinimīlayāmi dayitas tatrāpi saṁdṛśyate
cetaḥ kiṁ kaṭhinī-karomi satataṁ tatrāpy asau khelati
doṣān kiṁ gaṇayāmi tasya guṇatāṁ gacchanti te tat-kṣanān
māno ’nyena pathā bhaved yadi tadā sakhyaḥ sa evocyatām

Why do I close my eyes? Even then I still see Him, my beloved, in my mind. Why do I make my heart hard? He has fun there as a softy. And why do I count His faults? When I do so, they

at once turn out as qualities. Therefore, *sakhīs,* if *māna* can be implemented in some other way, let me know.

5.144

An example of an *antima-mugdhā:*

romāñcaiḥ samam utthitaṁ prathamato mānena sārdhaṁ dṛśor
aśru-cyāvitam ānanena ca samaṁ nītaṁ mamāṁho 'py adhaḥ
sakhyaś cābharaṇaiḥ samaṁ mukharitās tūṣṇīkatāṁ prāpitā
mām ālokya cirārjito 'pi sudṛśā kopas tayā vismṛtaḥ

Though her anger was justified, she consigned it to oblivion upon seeing Me. At first she arose, and so did her goosebumps. Then her tears fell, and so did her pique. My offense lowered, and so did her face. The *sakhīs,* usually talkative while gesturing with their noisy accessories, became silent, and so did the accessories.

COMMENTARY

Viśvanātha Cakravartī: By definition, the *mugdhā* is a ladylove who cannot implement *māna* (5.107; 5.128).

5.145

atha madhyā-traividhyam,

An example of an *ādi-madhyā:*

pādāntaṁ-gaminā cirānunayinā nītā prasādaṁ śanair
āhārya-skhalitaṁ mayā nigadatā bhūyaḥ kṛte sāhase
nyañcat-kandharam utsmitaṁ mayi manāg vyāpārayantī dṛśaṁ
sīmāntāgra-niveśitāñjali-puṭaṁ rādhā vyadhād vandanam

[Kṛṣṇa speaks to a companion: I was with Rādhā in the pleasure grove. I wanted to say *candrānane* (O moon-faced girl), but instead I blurted out *candrāvali* (O Candrāvalī).]

I fell at Her feet and pleaded with Her to forgive Me. I gradually appeased Her. But when I purposely repeated that blunder to

arouse Her pique, She put a smile on Her face, looked at Me, and offered obeisances by lowering Her neck and placing Her cupped hands at the top of her forehead.

5.146

An example of a *madhya-madhyā:*

āli tvaṁ vanamālinā nigaditā prāṇeśvari prīyatāṁ
daivād eṣa mamānayaḥ samajani kṣantavya eṣa tvayā
ity ākarṇya sakhī-mukhāt priya-vaco mūrdhānam ādhunvatī
sā smitvaiva śikhāmaṇi-praṇayinaṁ cakre praṇāmāñjalim

"Girlfriend, Vanamālī is sending you a message: "Dear Prāṇeśvarī, let Me please you. That offense of Mine occurred by chance. Kindly forgive Me for this."" Hearing these words of her sweetheart from her *sakhī,* the *yūtheśvarī* shook her head, smiled, and prayerfully joined her hands on her head.

5.147

An example of an *antima-madhyā:*

dūrād drāghayate 'vaguṇṭhana-paṭaṁ līlāṅgulī-mudrayā
pratyāseduṣi mayy asau kara-yugenāpādayaty añjalim
āpṛṣṭānana-padmam ānamayati spṛṣṭā samutkampate
dākṣiṇyaṁ kim u vāmatātha sutanor nāvedi kiñcin mayā

Seeing Me from afar, she extended Her veil with a playful gesture of her fingers. When I came up close, she cupped her hands together to show respect. I talked to her by using soft words, but she lowered the lotus of her face. I touched her, but she trembled. I could not discern whether that slender girl is *dakṣiṇa* (compliant) (or straightforward) or *vāma* (prone to be in *māna*) (or crooked).

5.148

atha pragalbhā-traividhyam,

An example of an *ādi-pragalbhā* (shown in 5.135)**:**

dūrād utthitam antikaṁ mayi gate pīṭhaṁ kareṇārpitaṁ
smitvā bhāṣiṇi bhāṣitaṁ mṛdu sudhā-niḥsyandi mandaṁ kiyat
ārūḍhe 'rdham athāsanaṁ prakaṭitaṁ saubhāgyam āśliṣyati
pratyāśliṣṭam avāmataiva sudṛśo vāmatvam ākhyāpayat

When she saw Me arriving from afar, she got up. When I came near her, she offered a seat by pointing to it. When I smiled and said something, she softly spoke, somewhat slowly, words that effuse nectar. When I sat on half of the seat, she let me know she felt fortunate. When I gave her a hug, she gave me one too. Her noncontrary mood only revealed her contrary mood.

atigūḍha-mānatvād iyaṁ pragalbhāgrima-daśā-sthitaiva.

Since her pique is very subtle, this *pragalbhā* is at the highest level.

5.149
An example of a *madhya-pragalbhā:*

no saṅgītakam ālapanti na śukīr adhyāpayanty ālayo
nānandas tava mandire 'dya kim iti svaṁ doṣam ācchādayan
yady ūce 'ham idaṁ tayāpi jagade bhugnāruṇāpāṅgayā
tubhyaṁ dhūrta-dhiye namo 'stu bhagavan mahyaṁ ca vīta-hriye

[Kṛṣṇa speaks to Subala:]

When I said this to cover up My offense: "The *sakhīs* are not singing and are not teaching the female parrots. Why is there no joy in your house today?", with redness in the crooked corners of her eyes she quipped: "My God, obeisances to You who have the mind of a rake and obeisances to me who have lost my bashfulness."[243]

antima-pragalbhā yathā "śliṣṭā śliṣyati gokulendra-tanayam" ity-ādi.

243 Viśvanātha Cakravartī: She means to say, "The fact that I pay attention to what You say is my loss of bashfulness."

An example of the *antima-pragalbhā* is verse 5.126: "Embraced by the prince of Gokula, she embraces Him. Kissed by Him, she kisses Him. Scratched at will by His nails, she adorns His body with nail marks. Upon learning the science of the battle of Cupid from Him thus, she demonstrates mastery and makes Him tremble. Therefore this science shakes things up."

5.150

athāsām avasthā-bhedenāṣṭa-vidhatvam ucyate. lakṣaṇenaiva saṁjñā gamyā. atha virahotkaṇṭhitādi-kramaḥ,

Now, eight further subcategories of ladyloves will be described because of the well-known eight states. The names are understood by the definitions. (And the definitions are understood from the names.)

Virahotkaṇṭhitā

The sequence begins from *virahotkaṇṭhitā* (longing in separation):

gāḍhānurāgā prāg eva labdha-saṅgāpi haituke
virahe vardhitotkaṇṭhā virahotkaṇṭhitā matā (76)

The woman whose love is already deep, who met her lover previously in her life, and whose longing has increased given that the separation has a cause is called *virahotkaṇṭhitā.*

haituka iti mānādi-hetuke, na tu kevale virahe.[244]

The cause of the separation is *māna* and so on. There is no mere separation.

COMMENTARY

Jīva Gosvāmī remarks that *māna* is not in the scope of the state of *utkaṇṭhitā: anāgasīti—sāgasi tu māna eva bhavati na tūtkaṇṭheti*

244 The elaboration is not in the Parimal edition.

jñāpakam (*Locana-rocanī* 5.79). Viśvanātha Cakravartī explains that the *virahotkaṇṭhitā* is a separated ladylove whose *māna* has subsided and who longs for her lover: *prathamataḥ krodhādhīna-māna-janya-virahe sati paścāt kope śānte sati ca kāntena saha milanena vardhitā utkaṇṭhā yasyāḥ sā virahotkaṇṭhitā jñeyā* (*Subodhinī*).

According to Rūpa Gosvāmī, the eight states of a ladylove are: (1) *abhisārikā* (going to the tryst), (2) *vāsa-sajjā* (waiting for her lover at the appointed meeting place), (3) *unkaṇṭhitā* (*virahotkaṇṭhitā*) (longing for the lover, who hasn't showed up), (4) *khaṇḍitā* (devastated), (5) *vipralabdhā* (separated), (6) *kalahāntaritā* (she no longer sustains the quarrel), (7) *proṣita-bhartṛkā* (or *proṣita-preyasī*) (her lover went away on a trip), and (8) *svādhīna-bharṭṛkā* (she controls her lover) (*Ujjvala-nīlamaṇi* 5.68-69).

The term *virahotkaṇṭhitā,* instead of *utkaṇṭhitā,* is also used by Viśvanātha Kavirāja and Rūpa Gosvāmī. Jīva Gosvāmī says the terms are synonymous: *virahotkaṇṭhiteti paryāyāntaram* (*Locana-rocanī* 5.79).

The difference between these three states—*virahotkaṇṭhitā, vipralabdhā,* and *kalahāntaritā*—are subtle. Kavi Karṇapūra perfected the methodology: If the separation is not caused by *māna,* the ladylove is simply called *vipralabdhā* (5.155). The difference between *virahotkaṇṭhitā* and *kalahāntaritā* is the longing.

5.151

yathā,

An example of *virahotkaṇṭhitā:*

antaḥ kṛntati marma murmurayati prāṇān pinaṣṭīva me
daurātmyād yad anādaro 'dya vihitaḥ kṛṣṇe mayā mūḍhayā
taṁ vā saṅgamayasva sundari mayā maj-jīvitaṁ tena vā
dvābhyāṁ nāparam asti kiñcid api me santāpa-nirvāpakam

The disrespect that I, being very foolish, showed to Kṛṣṇa due to my bad attitude pinches my heart, burns my vital organs and grinds my life airs. O beautiful confidante, either make me meet Him or make Him meet me. There is no other means to assuage my affliction.

Abhisārikā

5.152
saṅketa-sthaṁ priyaṁ jñātvā saha sakhyaikikāthavā
gata-bhīr yābhisarati sā bhaved abhisārikā (77)

The woman who, knowing that her lover is at the appointed meeting place, fearlessly goes to meet him is the *abhisārikā* ladylove. Either she goes by herself or she is accompanied by a *sakhī.*

5.153
yathā,
śyāma tvām abhisartum andha-tamase pādārpaṇa-prakrame
srasto nīla-nicolakas tanu-rucā nirdhūtam andhaṁ tamaḥ
viśvaṁ tāvad ilāvṛtāyitam abhūd gaure 'milad gaurimā
tenālakṣitam ājagama sutanuḥ premṇas tavedaṁ yaśaḥ

Śyāma, when that slender girl began to place her feet in the dense darkness to go meet You, her blue blouse slackened, the dense darkness was wiped out, and indeed the whole region looked like Ilāvṛta. The goldenness of her body joined golden Vṛndāvana, therefore she went unnoticed. Such is the glory of love for You.

COMMENTARY

Viśvanātha Cakravartī: Ilāvṛta is the land right next to Sumeru, therefore, owing to the golden effulgence of Sumeru, Ilāvṛta is always yellowish (*Subodhinī*). Sumeru is within Ilāvṛta: *eṣāṁ madhye ilāvṛtaṁ nāmābhyantara-varṣaṁ yasya nābhyām avasthitaḥ sarvataḥ sauvarṇaḥ kula-giri-rājo meruḥ* (*Bhāgavatam* 5.16.7). The verse features the *sāmānya* ornament (identical) (8.282).

Khaṇḍitā

5.154
anyāsaktena kāntena khaṇḍitāśā tu yā niśi
prātas tad-bhoga-cihnāni vīkṣyodvignā tu khaṇḍitā (78)

She whose hopes at night are shattered (*khaṇḍita*) because her lover, attracted to another woman, does not show up to the rendezvous and who in the morning is shocked upon seeing on his body the signs of his romance with the other woman is called *khaṇḍitā* (devastated).

yathā "padminy ahaṁ kumudinī kila saiva" ity-ādi.

An example is verse 3.66.

COMMENTARY

Viśvanātha Cakravartī: The lover, Śrī Kṛṣṇa, comes back in the morning to try to explain why He did not show up. Upon seeing the signs of His other romance, she becomes *māninī* due to anger. She is the *khaṇḍitā* ladylove (*Subodhinī*).

Viśvanātha Kavirāja's example of the *khaṇḍitā* is the same as his example of the *dhīra-madhyā* ladylove, just as verse 3.66 is also Kavi Karṇapūra's example of the *dhīra-madhyā* (5.128).

Similarly, Viśvanātha Cakravartī says Rūpa Gosvāmī's example of the *khaṇḍitā* also describes the *dhīrādhīra-pragalbhā* (*Ānanda-candrikā* 5.86). Viśvanātha Kavirāja's illustration is a verse by the poet Māgha:

tad avitatham avādīr yan mama tvaṁ priyeti
priya-jana-paribhuktaṁ yad dukūlaṁ dadhānaḥ
mad-adhivasatim āgāḥ kāminām maṇḍana-śrīr
vrajati hi sa-phalatvaṁ vallabhālokanena [245]

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245 *Śiśupāla-vadha* 11.33; *Sāhitya-darpaṇa* 3.62 and 3.75.

"In saying to me "You're my sweetheart", you spoke truly, because you have come to my bower dressed in the gown belonging to your inamorata. Verily, by being beheld by the beloved, the beauty of a lover's ornaments attains its end." He had left all his trappings behind.

Vipralabdhā

5.155
dūtībhiḥ prārthyamāno 'pi gantāsmīty uktavān api
daivān nāyāti yat-kānto vipralabdheti sā smṛtā (79)

The *vipralabdhā* is a woman whose lover does not come to the rendezvous, on account of fate, though he was requested by the messengers and though he said "I will go".

5.156
yathā,
sumukhi sa kim avādīd eṣa yāmīti tasmāt
katham ajani vilambo mā sma bhūḥ sandihānā
kathaya kim u bhavatyā yāsyate tatra bhūyaḥ
kim atha mad-asubhir vā tulyam etad dvayaṁ me

"Confidante, did He really say "I'm going?" If so, why is He late?" "Don't worry. He will come." "But how can I know for sure? Tell me whether you should go there again to bring Him here or my life force should leave. In my mind, you and my life force are equal."

COMMENTARY

Viśvanātha Cakravartī: The implied sense is: "If my life force leaves, due to being unable to withstand the conflagration of separation, then you will miss me and become sorrowful, so it's better if you leave."

Kalahāntaritā

5.157
kopenāntaritā yā tu kalahāntaritā tu sā (80)

The ladylove who is no longer angry is called *kalahāntaritā* (she no longer sustains the quarrel).

5.158
yathā,
asmābhiḥ saha cāṭu-kṛn na gaṇitaḥ pādānato mādhavaḥ
kopo ’yaṁ bahu-mānito na ca vayaṁ prāṇeśvaro nāpy asau
candraś candana-mārutaḥ pika-rutaṁ sambhūya sarvaṁ yadā
tām udvejayitā tadaiṣa sakalaṁ kopaḥ samādhāsyate

Mādhava who is flattering her and who falls at her feet does not count, and neither do we. She only esteems her anger. She neither listens to us nor pay attention to Him, the god of her life. When the moon, the breeze from the Malaya Hills and the cooing of cuckoos will occur at the same time, they will tear her apart. Then her anger will completely subside.

Vāsaka-sajjā

5.159
vāsa-gehe veśa-bhūṣā-tāmbūla-vasanādibhiḥ
susajjāpekṣate kāntaṁ sā syād vāsaka-sajjikā (81)

The *vāsaka-sajjikā* is a ladylove who, expecting her lover to arrive at her domicile, is nicely ready there with attire, jewelry, betel nut, dress, and so on.

COMMENTARY

The suffix *ka* is added after the word *vāsa* (residence) in the sense of *alpa* (small): *alpe* (*Aṣṭādhyāyī* 5.3.85).[246] By the etymology, the *vāsaka-sajjikā* is a ladylove who equips (adorns) her small domicile (bedroom).[247] This implies that she is embellished too, according to Rūpa Gosvāmī. By the etymology, the *vāsaka-sajjā* adheres to her

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246 *ucite* ***vāsake*** *yā tu rati-sambhoga-lālasā, maṇḍanaṁ kurute hṛṣṭā sā vai vāsaka-sajjikā.* (*Nāṭya-śāstra* 22.213); *vyāsaṅgād ucite yasyā* ***vāsake*** *nāgataḥ priyaḥ, tad-anāgama-duḥkhārtā khaṇḍitā sā prakīrtitā.* (*Nāṭya-śāstra* 22.217)

247 *sā tu vāsaka-sajjā syāt sajjite vāsa-veśmani, priyam āstīrṇa-paryaṅke bhūṣitā yā pratīkṣate.* (*Sarasvatī-kaṇṭhābharaṇa* 5.117)

small domicile. There is a difference of suffixes. The verbal root is *ṣanj saṅge* (to adhere): It is causative in the first instance (to cause to adhere means to equip): *sva-vāsaka-vaśāt kānte sameṣyati nijaṁ vapuḥ | sajjī-karoti* [248] *gehaṁ ca yā sā vāsaka-sajjikā ||* (*Ujjvala-nīlamaṇi* 5.76). The causative form of the verbal root *ṣanj* means to equip: *sajjayaty api sannāhe* (*Prayuktākhyāta-mañjarī* 2.3.21).

5.160

yathā,

tāmbūla-mālya-vasanābharaṇānulepāḥ
sampāditās tava kṛte svayam etayā ye
te hy eva tāṁ tvayi vilambini tat-kṣaṇena
santāpayanti vitudanti vimohayanti

Kṛṣṇa, for Your sake she put a betel nut in her mouth, placed a garland on her neck, donned a dress, and put on ornaments and make-up. But now that You are delaying, the betel nut, the garland, the dress, the ornaments and the make-up afflict, puncture, and confound her.

Proṣita-bhartṛkā

5.161

kāryāntareṇa pravāsaṁ gate sati mano-'dhipe
tan-manaskaiva yā tiṣṭhet sā syāt proṣita-bhartṛkā (82)

The woman who only thinks of the man of her heart when he has gone far away because of duty is called *proṣita-bhartṛkā.*

COMMENTARY

This category corresponds to *pravāsa-vipralambha* (5.77).

5.162

yathā,

na vāṇī na spando na ca nayana-paṅkeja-laharī

248 *yā vapur gehaṁ ca sajjī-karoti śṛṅgārocita-vastu-viśiṣṭaṁ karoti sā vāsaka-sajjeti* (*Ānanda-candrikā* 5.76).

na vīṇāder gāna-śrutir api na cālī-jana-kathā
kurūn yāte kṛṣṇe puri puri mahiṣyaḥ samabhavan
paṭe citrotkīrṇā iva viraha-vaidhurya-tanavaḥ

There was no utterance and no movement. There were no waves from lotus eyes. A lute was never heard. And all their friends stopped talking. When Kṛṣṇa went to the land of the Kurus to see the Pāṇḍavas, the queens in the palaces became inert: They looked like figures etched in a bas-relief. They became emaciated due to the misery of separation.

Svādhīna-bhartṛkā

5.163
nirantaraṁ prema-vaśāt pārśva-vartīva yat-priyaḥ
vāg-vaśaḥ prāya ābhāti sā syāt svādhīna-bhartṛkā (83)

The *svādhīna-bhartṛkā* is a woman whose lover is under the control of her love and, being mindful of what she says, is as if always at her side.

5.164
yathā,
iyaṁ mama sakhī priyā racaya veśam asyāḥ svayaṁ
prasādaya sakhīm imāṁ mayi vṛthaiva jāta-krudham
iti praṇaya-kautukād iva niyojito rādhayā
cakāra rasikāgraṇīr atha tathā tathā mādhavaḥ

"This is My dear friend. Fix her dress. Soothe this other friend: She's angry at Me for no reason." Thus given tasks by Rādhā as if because of the conviviality of intimate love, Mādhava, the topmost *rasika,* did as He was told.

COMMENTARY
Viśvanātha Kavirāja's example of the *svādhīna-bhartṛkā* is the same as his illustration of the *anukūla* type of lover (5.83):

asmākaṁ sakhi vāsasī na rucire graiveyakaṁ nojjvalaṁ
no vakrā gatir uddhataṁ na hasitaṁ naivāsti kaścin madaḥ

kintv anye ’pi janā vadanti subhago ’py asyāḥ priyo nānyato
dṛṣṭiṁ nikṣipatīti viśvam iyatā manyāmahe duḥsthitam

“*Sakhī,* my clothes are not lively, the ornamental lines on my neck are not exquisite, my gait is not undulant, my laughter is not high, and I have no overweening pride, yet people say: “This woman’s lover is a gentleman: He never casts a glance at another woman,” so I think that everybody else is not as fortunate as I.” (*Śṛṅgāra-tilaka* 1.25) (*Sāhitya-darpaṇa* 3.37; 3.74)

5.165
athāsām alaṅkārāḥ,

Now the emotional ornaments of the ladyloves will be described:

yauvane sattvajās tāsām aṣṭā-viṁśati-saṅkhyakāḥ
alaṅkārās tatra bhāva-hāva-helās trayo ’ṅgajāḥ
śobhā kāntiś ca dīptiś ca mādhuryaṁ ca pragalbhatā
audāryaṁ dhairyam ity ete saptaiva syur ayatnajāḥ
līlā vilāso vicchittir vivvokaḥ kila-kiñcitam
moṭṭāyitaṁ kuṭṭamitaṁ vibhramo lalitaṁ madaḥ
vikṛtaṁ tapanaṁ maugdhyaṁ vikṣepaś ca kutūhalam
hasitaṁ cakitaṁ kelir anubhāvād ime pṛthak (84-87)

In youth, ladyloves have twenty-eight emotional ornaments, which arise from *sattva.* Among them, these three: 1. *bhāva* (feeling) (first development of *rati*), **2. *hāva*** (allurement) (*rati* is more apparent) **and 3. *helā*** (coquetry) (*rati* is obvious), **relate to body parts** (especially eyes, brows, and neck), **and these seven: 4. *śobhā*** (loveliness), **5. *kānti*** (splendor), **6. *dīpti*** (radiance), **7. *mādhurya*** (sweetness), **8. *pragalbhatā*** (boldness), **9. *audārya*** (uprightness) **and 10. *dhairya*** (steadfastness), **arise spontaneously. The other *alaṅkāras* are: 11. *līlā*** (imitating manneurisms etc.), **12. *vilāsa*** (charming demeanor), **13. *vicchitti*** (amazingness of the outfit), **14. *vivvoka*** (disregard for a desired thing), **15. *kilakiñcita*** (hysterical delight), **16. *moṭṭāyita*** (indication

of longing), **17. *kuṭṭamita*** (fake repulse), **18. *vibhrama*** (fluster), **19. *lalita*** (elegance of movement), **20. *mada*** (overweening pride), **21. *vikṛta*** (implying by a gesture), **22. *tapana*** (pining), **23. *maugdhya*** (feigned ignorance), **24. *vikṣepa*** (distractedness), **25. *kutūhala*** (ardent curiosity), **26. *hasita*** (chuckle), **27. *cakita*** (trepidation), **and 28. *keli*** (sportiveness). **They are distinct from *anubhāvas*** (physical reactions).

yadyapy eṣu kecid anubhāva-sadṛśāḥ santi, tathāpi pṛthak. te tu rasābhivyañjakāḥ, ete tu rasābhivyañjakatve 'pi svataḥ samarthāḥ, tenālaṅkārā eva.

Although some of them resemble *anubhāvas,* they are distinct: The *anubhāvas* bring out the *rasa,* but these ones are able to bring out the *rasa* by themselves, therefore they are *alaṅkāras* ("They adorn [the *rasa*]").

COMMENTARY

Here also the term *sattva* has the two meanings of good vibrations, i.e. "the mind overcome by moods arisen from Kṛṣṇa's actions,"[249] and *śuddha-sattva,* in the case of Kṛṣṇa's ladyloves, or *sattva-guṇa* as regards the material *śṛṅgāra.*[250]

Kavi Karṇapūra follows Viśvanātha Kavirāja (*Sāhitya-darpaṇa* 3.92), whereas Rūpa Gosvāmī lists twenty main *alaṅkāras* (*Ujjvala-nīlamaṇi* 11.2)—in conformity with Bharata Muni (*Nāṭya-śāstra* 22.5-13) and Śiṅgabhūpāla—in addition to Viśvanātha's *maugdhya* and *cakita* (*Ujjvala-nīlamaṇi* 11.64). Rūpa Gosvāmī left out *mada, tapana, vikṣepa, kutūhala, hasita,* and *keli.* Some of the eight additional ornaments were introduced in the theory by Bhoja.[251]

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249 *kṛṣṇa-sambandhi-ceṣṭottha-bhāvair ākrāntaṁ cittaṁ sattvaṁ tasmāj jātāḥ sattvajāḥ.* (*Subodhinī* 5.165) (*Ānanda-candrikā* 11.2)

250 *sattva-jāḥ sattva-guṇa-jātāḥ* (*Candrakalā-ṭīkā* 3.89).

251 *moṭṭāyitaṁ kuṭṭamitaṁ vivvoko lalitaṁ tathā. vihṛtaṁ krīḍitaṁ kelir iti strīṇāṁ svabhāva-jāḥ* (*Sarasvatī-kaṇṭhābharaṇa* 5.41-42); *helā hāvaś ca bhāvaś ca vyājo viśrambha-bhāṣaṇam, cāṭu premābhisandhānaṁ parihāsaḥ kutūhalam. cakitaṁ ceti nirdiṣṭāś ceṣṭāḥ kāścid vilāsinām, śeṣāṇāṁ vipralambhādau rūpam āvirbhaviṣyati.* (ibid. 5.168-169)

Viśvanātha Kavirāja remarks that the first ten *alaṅkāras* can also occur in a lover: *pūrve bhāvādayo dhairyāntā daśa nāyakānām api sambhavanti* (*Sāhitya-darpaṇa* 3.93). Earlier, Kavi Karṇapūra mentioned these as qualities of a lover: *kānti* (5.80), *dhairya, audārya* (5.80; 5.89), *śobhā, mādhurya,* and *lalita* (5.89). On occasion, the other *alaṅkāras* can apply to the lover, according to Rūpa Gosvāmī.[252]

Rūpa Gosvāmī says the *alaṅkāras* are *anubhāvas,* which also include *udbhāsvaras* (external transformations).[253] In *Bhakti-rasāmṛta-sindhu,* he says the *anubhāvas* are mostly *udbhāsvaras.*[254] Viśvanātha Kavirāja says an *anubhāva* is an external transformation.[255]

Rūpa Gosvāmī referred to this definition: *anubhāvo bhāva-bodhakaḥ,* "An *anubhāva* is that which makes others understand the emotion in the person's heart" (*Amara-koṣa* 1.7.21). Nāgeśa Bhaṭṭa writes: *anubhāvayanti, sthāyi-bhāvaṁ sūcayanti,* "An *anubhāva* hints at the *sthāyi-bhāva*" (*Uddyota* 4.28).

Similarly, Kavi Karṇapūra said *vibhāva* is the cause of *anubhāva* (5.2). Later he says an *anubhāva* is an effect of the *sthāyi-bhāva* (5.256). In addition, sometimes an *anubhāva* is an effect of a *vyabhicārī.*[256] In poetics, often the word *anubhāva* is a technical term for "effect".

The *bhāva alaṅkāra* is not an *anubhāva* (external transformation). In his commentary on *Alaṅkāra-kaustubha,* Viśvanātha Cakravartī

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252 *alaṅkārā nigaditā viṁśatir gātra-citta-jāḥ, amī yathocitaṁ jñeyā mādhave 'pi manīṣibhiḥ.* (*Ujjvala-nīlamani* 11.63)

253 *anubhāvās tv alaṅkārās tathaivodbhāsvarābhidhāḥ, vācikāś ceti vidvadbhis tridhāmī parikīrtitāḥ.* (*Ujjvala-nīlamaṇi* 11.1)

254 *anubhāvās tu citta-stha-bhāvānām avabodhakāḥ, te bahir vikriyā prāyāḥ proktā udbhāsvarākhyayā.* (*Bhakti-rasāmṛta-sindhu* 2.2.1)

255 *yaḥ khalu loke sītādi-candrādibhiḥ svaiḥ svair ālambanoddīpana-kāraṇai rāmāder antar-udbuddhaṁ raty-ādikaṁ bahiḥ prakāśayan kāryam ity ucyate, sa kāvya-nāṭyayoḥ punar anubhāvaḥ.* (*Sāhitya-darpaṇa* 3.133)

256 *atrautsukya-śabda iva tad-anubhāvo na tathā pratīti-kṛt* (*Kāvya-prakāśa* verse 330 *vṛtti*). This topic corresponds to *Alaṅkāra-kaustubha* 10.131.

paraphrases Kavi Karṇapūra's opinion, but in his commentary on *Ujjvala-nīlamaṇi* he only says Kavi Karṇapūra distinguishes *bhāva* from *anubhāvas: alaṅkāra-kaustubha-kṛdbhis tv anubhāvād idam*[257] *eva pṛthag iti lakṣitam* (*Ānanda-candrikā* 11.6). Bhoja says the *alaṅkāras* are *anubhāvas* in the sense that they occur afterward (*anu* = *paścāt*) (after seeing a *vibhāva,* 5.1), but he implicitly excludes *bhāva.*[258] Ahead, Kavi Karṇapūra says some *alaṅkāras* can be classed as *anubhāvas* (5.256).

The *alaṅkāras* of *śṛṅgāra-rasa* relate to the characters themselves, but they are not in the category of *kāvya alaṅkāra* (poetical ornament) (chapters 7 and 8). An emotional *alaṅkāra* can involve *vibhāvas, anubhāva* and *vyabhicārī,* considering that a *vyabhicārī* can be implied by its effect.

1. Bhāva

5.166

tatraiṣāṁ lakṣaṇam bhāvo yathā,

They are defined as follows.
This is the definition of *bhāva:*

nirvikārātmake citte bhāvaḥ prathama-vikriyā
ālambanoddīpanottha-bhāvād api sa ca dvidhā (88)

The first change in a mind that had been changelessness by nature is called *bhāva* (feeling) (5.10). There are two kinds: *Bhāva* arises either from an *ālambana* (Kṛṣṇa, the object of the love) or from an *uddīpana* (excitant).

257 Here the word *idam* refers to *cittam* (the mind moved by good vibrations) (*bhāva*): *sarvathā citta-vikārasyaiva vivakṣitatve cittasya nirvikārasyeti ṣaṣṭhy-antar eva prayujyate. alaṅkāra-kaustubha-kṛdbhis tv anubhāvād idam eva pṛthag iti lakṣitam* (*Ānanda-candrikā* 11.6).

258 *helā-hāvādayaś cānye jñeyā strī-puṁsayor api. upasaṅkhyānam eteṣām anubhāveṣu manvate, paścād-bhāvānubhūtibhyāṁ smaraṇādy-anubhāva-vat.* (*Sarasvatī-kaṇṭhābharaṇa* 5.42-43)

COMMENTARY

The *bhāva alaṅkāra* is distinct from the *sthāyi-bhāva* (*rati*), but the definitions are the same: *vikāro mānaso bhāvaḥ,* "*Bhāva* is a transformation of the heart" (*Amara-koṣa* 1.7.21). Jīva Gosvāmī gives the derivation of the word *bhāva* (feeling) in *bhāva alaṅkāra* in the instrumental voice, from the root *bhū sattāyām* (to exist): *kintv atra bhāvyate vyajyate 'neneti karaṇe ghañ,* "In this context, *bhāva* is that by means of which [the *rati*] is made to exist, i.e. is revealed" (*Locana-rocanī* 11.6). Or else this word *bhāva* is formed by adding the suffix *ghañ* after the verbal root *bhū avakalpane* (to think) in the passive impersonal voice ("thinking" i.e. "feeling").

The word *bhāva* (permanent mood) which means *sthāyi-bhāva* is derived as "It makes one think [about things]," from the root *bhū avakalpane: bhāvaḥ, puṁ, bhāvayati cintayati padārthān iti. bhū + ṇic + pac-ādy ac* (*Śabda-kalpadruma*).

5.167

tatrālambanottho yathā,

An example of *bhāva* arisen from an *ālambana:*

ā-dhūli-keli śataśaḥ saha yena yeyaṁ
prāgalbhya-cāru suciraṁ kalahāyate sma
taṁ śyāmasundaram apūrvaṁ ivekṣamāṇā
sā gaṇḍayoḥ pulaka-maṇḍalikāṁ[259] *tanoti*

Looking at Him as if She had never seen Him, the same Śyāmasundara with whom She had pretended to quarrel on hundreds of occasions in bold and beautiful ways for a long time as in the game of throwing powders at one another in childhood, She unintentionally caused Her cheeks to become adorned with goosebumps.

5.168

uddīpanottho yathā,

259 Viśvanātha Cakravartī's commentary reads: *pulaka-maṇḍanikāṁ.*

An example of *bhāva* arisen from *uddīpanas:*

etāni tāni nalinī-vipināni vāpyām
ete ta eva madhupā nalinānaneṣu
ā-bālyam eva kalitāni [260] *kim adya rādhā*
naivāvakarṣati vilocanam eṣu lagnam

These are the same clusters of lotuses in the pond and these are the same bees on the faces of lotus flowers that She has always seen from childhood, so now why can Rādhā not take away Her gaze which is fixed on these?

COMMENTARY

The bees are the darts of Kṛṣṇa's glances, and a lotus represents a *gopī.* This is Viśvanātha Kavirāja's example of *bhāva:*

sa eva surabhiḥ kālaḥ sa eva malayānilaḥ
saiveyam abalā kintu mano 'nyad iva dṛśyate

"This is the same springtime as before, this is the same breeze from the Malaya Hills, and she is the same girl that she was, yet it's as if she has a different mind." (*Sāhitya-darpaṇa* 3.93)

Verse 5.168 can also be analyzed as an implied *atiśayokti* ornament of the second variety (8.116), whereas Viśvanātha's verse follows the scheme of the *utprekṣā* ornament (8.58).

2. Hāva

5.169

hṛn-netrādi-vikārais tu vyakto 'sau yāti hāvatām (89)
asau bhāvaḥ.

When the *bhāva* is revealed by changes in the heart, in the eyes, and so forth, the *bhāva* becomes *hāva* (allurement).

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260 Viśvanātha Cakravartī glosses *kalitāni* (were taken into account) as *dṛṣṭāni* (were seen).

COMMENTARY

This word *hāva* is formed by irregularly applying *samprasāraṇa* after the verbal root *hve[ñ] śabde* (to call) and by adding the suffix *ghañ* in the instrumental voice. Thus *hāva* is "that by means of which there is calling (alluring)."

5.170

lolena kiñcid alasena ca kiñcid akṣṇā
sā yad vibheda hṛdayaṁ vraja-rāja-sūnoḥ
tasyās tadaiva[261] *hṛdayena samaṁ tad-antas*
tenādhvanaiva nu viveśa navānurāgaḥ

With eyes partly fickle and partly indolent, She pierced the heart of the prince of Vraja. Right then Her new love for Him entered His soul by the same path along with Her heart.

COMMENTARY

Viśvanātha Kavirāja's example is a verse by Kālidāsa:

vivṛṇvatī śaila-sutā bhāvam aṅgaiḥ
sphurad-bāla-kadamba-kalpaiḥ
sācī-kṛtā cārutareṇa tasthau
mukhena paryasta-vilocanena

"While the hairs on her skin which were erect like the filaments of young *kadamba* blossoms betrayed her feeling, Pārvatī, becoming crooked, held a pose with her prettier face turned sideways and glanced here and there." (*Kumāra-sambhava* 3.68) (*Sāhitya-darpaṇa* 3.94)

3. Helā

5.171

helā sa evābhilakṣya-vikāraḥ parikīrtyate (90)

sa eva hāva eva.

261 *tad eva* (Purī Dāsa's edition) (Parimal edition).

When the changes caused by *hāva* can be perceived, that is called *helā* (coquetry).

COMMENTARY

This term *helā* is made from the verbal root *hil bhāva-karaṇe* (to express amorous desire): *helā, strī. hil + ghañ, ṭāp. strīṇāṁ śṛṅgāra-bhāvaja-kriyā-viśeṣaḥ* (*Śabda-kalpadruma*). However, the fourth type of *nāmābhāsa* called *helana* (*helā*)[262] is made from the verbal root *heḍ[ṛ] anādare* (to disrespect): The letter *ḍ* changes to *l,* since those two letters are interchangeable: *helā, heḍ bhāve, ḍasya laḥ* (*Apte*). In the context of *śṛṅgāra-rasa,* disrespect constitutes the ornament called *vivvoka* (5.196).

5.172

yathā,
ekam apy atiraho 'pi tam ekā-
py utsukāpi sakhi nāham apaśyam
komalaṁ kuvalayād api hanyāt
sāhasena katamena kaṭākṣaḥ

Although it was a solitary place, although He was alone and although I was by myself, I did not look at Him even though I wanted to. *Sakhī,* He is even softer than a lotus. My killer glance would have hurt Him.

COMMENTARY

An example by Viśvanātha Kavirāja:

taha te jhatti pauttā bahue savyaṅga-bibbhamā saalā
saṁsa-i-amuddha-bhāvā hoi ciraṁ ja-i sahīṇaṁ pi
(Prakrit language)

tathā tasyā jhaṭiti pravṛttā vadhvāḥ sarvāṅga-vibhramāḥ sakalāḥ
saṁśayita-mugdha-bhāvā bhavanti ciraṁ yathā sakhīnām api
(Sanskrit rendering)

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262 *sāṅketyaṁ pārihāsyaṁ vā stobhaṁ* ***helanam*** *eva vā, vaikuṇṭha-nāma-grahaṇam aśeṣāgha-haraṁ viduḥ.* (*Bhāgavatam* 6.2.14); ***helanam*** *atra* ***helayā*** *girir uddhṛta iti-vat* (*Sārārtha-darśinī* 6.2.14).

"All the limbs of that young woman quickly developed a well-rounded flirtatious style, and for a while her *sakhīs* wondered whether she was still a *mugdhā.*" (*Sāhitya-darpaṇa* 3.95)

4. Śobhā

5.173
helaiva śobhā lāvaṇya-rūpa-veśādibhir yutā (91)

When *helā* is endowed with glistening beauty, a lovely physique, an attire, and so on, it is called *śobhā* (loveliness).

5.174
yathā,
veśo navaḥ pratinavaṁ ca vayo navīnaṁ
lāvaṇyakaṁ madhurimā 'pi navīna eva
kṛṣṇānurāga-sarasī-satatāvagāhe
tasyā babhūvur atidhauta-nirāvilāni

Her dress is new, Her age is ever youthful, Her glistening beauty is novel, and so is Her sweetness. When She continuously plunged in the lake of love for Kṛṣṇa, they took on a sheen and lost their lackluster.

COMMENTARY

Rūpa Gosvāmī copied Viśvanātha Kavirāja's definition: *rūpa-yauvana-lālitya-bhogādyair aṅga-bhūṣaṇam, śobhā proktā,* "*Śobhā* is the grace of the limbs derived from beauty, youthfulness, elegance, sensuality and the like" (SD 3.96). Of these, Viśvanātha illustrates the loveliness of youthfulness with a verse by Kālidāsa:

asambhṛtaṁ maṇḍanam aṅga-yaṣṭer
anāsavākhyaṁ karaṇaṁ madasya
kāmasya puṣpa-vyatiriktam astraṁ
bālyāt paraṁ sātha vayaḥ prapede

"She thus passed the years of innocence and came of age. Youth became a natural adornment of her creeper-like body, an alcohol-

like means of elation yet with a different name, and a weapon exceeding the power of Cupid's flower arrows." (*Kumāra-sambhava* 1.31)

5. Kānti

5.175
śobhaiva manmathonmāthāt kāntir uddīpita-dyutiḥ (92)

When *śobhā's* dazzle is kindled by Cupid's churning, it is called *kānti* (splendor).

5.176
yathā,
ko veda re sakhi lagiṣyati dṛṣṭa eva
ko veda jīvam apaneṣyati lagna eva
preṅkholibhiḥ parimalaiḥ sahasāndhayāsau
śyāmo rasaḥ paricito vada ko 'parādhaḥ

Who knew that He adheres to the eyes upon being seen? And who knew that He takes away one's vitality upon sticking to the eyes? Blinded by force by His all-pervading aromas, I amassed Śyāma-rasa. So tell me, *sakhī,* what is wrong in doing that?

COMMENTARY

Viśvanātha Kavirāja's example of *kānti* is the same as his example of the *madhyā* ladylove:

netre khañjana-gañjane sarasija-pratyarthi pāṇi-dvayaṁ
vakṣojau kari-kumbha-vibhrama-karīm atyunnatiṁ gacchataḥ
kāntiḥ kāñcana-campaka-pratinidhir vāṇī sudhā-syandinī
smerendīvara-dāma-sodara-vapus tasyāḥ kaṭākṣa-cchaṭā

"Her eyes put wagtail birds to shame. Her hands rival lotuses. Her breasts have achieved a height which gives the impression that they are the temples of a ruttish elephant. Her splendor resembles what the splendor of a *campaka* flower turned golden would look like. Her words effuse nectar. And the series of her sidelong glances is akin to a garland of open lotuses." (*Sāhitya-darpaṇa* 3.59; 3.96)

6. Dīpti

5.177
kāntir evātivistīrṇā dīptir ity ucyate budhaiḥ (93)

When *kānti* is greatly increased, the learned call that *dīpti* (radiance).

5.178
yathā,
dhautāśrubhiḥ prasava eva kaṭākṣa-bhūmir
ucchvāsa eva kuca-ratna-khaniḥ prataptā
bālaṁ vayas tad anurāga-bhara-kṣamatvam
adhyāpya kena guṇinaivam akāri rādhe

[Paurṇamāsī speaks:] Rādhā, right at the time of casting Your sidelong glances, Your eyes become lubricated by tears. And only when You breathe, the two knobs of Your treasure chest are as if complaining. Your childish age gave instructions on becoming competent in love because of which meritorious man?

COMMENTARY

However, Rūpa Gosvāmī gives a similar verse to illustrate *helā* (*Ujjvala-nīlamaṇi* 11.12). Viśvanātha Kavirāja says his example is from his play called *Candrakalā:*

tāruṇyasya vilāsaḥ
samadhika-lāvaṇya-sampado hāsaḥ
dharaṇi-talasyābharaṇaṁ
yuva-jana-manaso vaśī-karaṇam

"She is the play of youthfulness, the laughter of much superior beauty, the ornament of the earth, and the subjugation of the minds of young men." (*Sāhitya-darpaṇa* 3.96)

Viśvanātha Kavirāja shows the same verse to illustrate his *hetu* ornament (cause, i.e. a cause is expressed in terms of being

identical with its effect) (*Sāhitya-darpaṇa* 10.63): The words "She is the subjugation of the minds of young men" mean she is the cause of the subjugation of their minds. The three other clauses are metaphors in English, but are *virodha* ornaments in Sanskrit (8.168), because in Sanskrit the metaphor must be based on a well-known standard of comparison.[263]

7. Mādhurya

5.179
sarvāsasthā-viśeṣeṣu mādhuryam ramanīyatā (94)

Being delightful in any situation is called *mādhurya* (sweetness).

5.180
yathā,
jalāvagāhe cyuta-mekhalāyāḥ
śaivāla-vallyaiva babhau nitambaḥ
akaitavaṁ rūpam ahetu-hārdaṁ
sarvāsv avasthāsu sadaika-rūpam

The hips of that woman whose girdle fell while she plunged in the water was resplendent with only a creeper of moss. Beauty which is for real is heart-ravishing for no other reason and always has the same form in every circumstance.

COMMENTARY

The verse features the *arthāntara-nyāsa* ornament (corroboration) (8.165). Viśvanātha Kavirāja shows a verse by Kālidāsa describing Pārvatī's dress in her practice of austerities:

sarasijam anuviddhaṁ śavalenāpi ramyaṁ
malinam api himāṁśor lakṣma lakṣmīṁ tanoti

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263 "Metaphor consists in the representation of the subject of description, which (subject) is not concealed, as identified with another (a well-known standard)." (Kane, P.V. (1995) *The Sāhitya-darpaṇa,* Delhi, Motilal Banarsidass, p. 114). The parentheses are part of the citation.

iyam adhika-manojñā balkalenāpi tanvī
kim iva hi madhurāṇāṁ maṇḍanaṁ nākṛtīnām

"A lotus is lovely even when laced with algae. Even the dark spot on the moon adds charm. This slender woman is even more beautiful by being clad in bark. Indeed, for those who have elegant bodies, what does not serve as an ornament?" (*Abhijñāna-śākuntala* 1.18)

Rūpa Gosvāmī, however, says *mādhurya* means the gestures are beautiful: *mādhuryaṁ nāma ceṣṭānāṁ sarvāvasthāsu cārutā* (*Ujjvala-nīlamaṇi* 11.19). This is in conformity with Śiṅgabhūpāla, who says *mādhurya* means the gestures are tender: *mādhuryaṁ nāma ceṣṭānāṁ sarvāvasthāsu mārdavam* (*Rasārṇava-sudhākara* 1.197). Bharata Muni says *mādhurya* signifies that the gestures are not disproportionate (neither excessive nor insufficient): *sarvāvasthā-viśeṣeṣu dīpteṣu laliteṣu ca, anulbaṇatvaṁ ceṣṭāyā mādhuryam iti saṁjñitam.* (*Nāṭya-śāstra* 22.29)

8. Pragalbhatā

5.181
pragalbhatā nirbhayatvam (95a)

***Pragalbhatā* (boldness) means being fearless.**

yathā "śliṣṭā śliṣyati" ity-ādi. **An example is verse 5.126.**

COMMENTARY

Kavi Karṇapūra referred to that verse as an example of the *antima-pragalbhā* (bold ladylove in the highest stage) (5.149). It is based on Viśvanātha Kavirāja's illustration of *pragalbhatā*.[264] In conformity with Bharata Muni and Śiṅgabhūpāla,[265] Rūpa

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264 *atha pragalbhatā—niḥsādhvasatvaṁ prāgalbhyam* (*Sāhitya-darpaṇa* 3.97); *yathā "samāśliṣṭāḥ samāśleṣaiś cumbitāś cumbitair api, daṣṭāś ca daśanaiḥ kāntaṁ dāsī-kurvanti yoṣitaḥ."* (3.97 *vṛtti*)

265 *prayoga-niḥsādhvasatā prāgalbhyaṁ samudāhṛtam* (*Nāṭya-śāstra* 22.31); *atha pragalbhatā—niḥśaṅkatvaṁ prayogeṣu pragalbhatā pracakṣate.* (*Rasārṇava-sudhākara* 1.197)

Gosvāmī says *pragalbhatā* means being fearless in love games: *atha pragalbhatā—niḥśaṅkatvaṁ prayogeṣu*[266] *budhair uktā pragalbhatā* (*Ujjvala-nīlamaṇi* 11.21).

The gradation of *alaṅkāras,* especially with regard to the categories of ladyloves, ends here. The sequence in *Nāṭya-śāstra* is: *mādhurya, dhairya, prāgalbhya,* and *audārya* (22.26).

9. Audārya

5.182
audāryaṁ vinayaḥ sadā (95b)

***Audārya* (uprightness) means having a sincerely good disposition at all times.**

5.183
yathā,
sakhyo nijair eva guṇair bhavad-vidhā
mayy eva tanvanty anurāga-saurabham
na cānya-sādguṇyam apekṣya sauhṛdaṁ
prakāśayantīha nisarga-sādhavaḥ

***Sakhīs,* with your kind of qualities, girls of your type sustain the fragrance of love in me. Persons who are good by nature show goodheartedness without expecting others to have good qualities.**

10. Dhairya

5.184
sukhe duḥkhe 'pi mahati dhairyaṁ syān nirvikāratā (96)

***Dhairya* (steadfastness of the heart) means being even-minded in happiness and remaining unchanged even in great sorrow.**

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266 *prayogeṣu samprayogeṣu pragalbhatā śauryam* (*Ānanda-candrikā* 11.21).

5.185

yathā,

āstāṁ tadīya-nava-yauvana-pūrṇa-vāpī
kāpīyam atra na karomi nimajjanecchām
icchāmi taṁ kam api kālam alajjam uccair
ākranditum sumukhi hā priya hā priyeti

Beautiful confidante, His ever fresh youthfulness is some incredible lake filled to the brim. I don't wish to plunge in it. I simply wish for some particular time when I will unreservedly exclaim with loud weeping "Ah sweetheart, ah sweetheart".

COMMENTARY

The *dhairya alaṅkāra* is a twist on the *vyabhicāri-bhāva* called *dhairya* (or *dhṛti,* steadfastness) (5.262) (*Bhakti-rasāmṛta-sindhu* 2.4.144). Rūpa Gosvāmī follows Śiṅgabhūpāla's opinion that the *dhairya alaṅkāra* is the constant elevatedness of the heart: *sthirā cittonnatir yā tu tad dhairyam iti kīrtyate* (*Ujjvala-nīlamaṇi* 11.26).[267] Similarly, Viśvanātha Kavirāja says it is the firmness of mind-set which does not involve boasting: *muktātma-ślāghanā dhairyaṁ manovṛttir acañcalā* (*Sāhitya-darpaṇa* 3.98). This follows Bharata Muni's definition.[268]

Viśvanātha's example is a verse by Bhavabhūti:

jvalatu gagane rātrau rātrāv akhaṇḍa-kalaḥ śaśī
dahatu madanaḥ kiṁ vā mṛtyoḥ pareṇa vidhāsyati
mama tu dayitaḥ ślāghyas tāto janany amalānvayā
kulam amalinaṁ na tv evāyaṁ jano na ca jīvitam

[Mālatī speaks to her friend Lavaṅgikā:] "Let the full moon burn lonely women every night. Let Cupid scorch me: What can he possibly do after my death? My father is dear to all and is praiseworthy; my mother comes from a pure lineage; even my

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267 *sthirā cittonnatir yā tu tad dhairyam iti saṁjñitam.* (*Rasārṇava-sudhākara* 1.198)

268 *cāpalenānupahatā sarvārtheṣv avikatthanā, svābhāvikī citta-vṛttir dhairyam ity abhidhīyate.* (*Nāṭya-śāstra* 22.30)

extended family is taintless. But not I. Nor is life. (I won't keep on living if I have to marry someone other than the man I love.)" (*Mālatī-mādhava* 2.2)

11. Līlā

5.186
aṅgair veśair alaṅkārair līlā kāntānukāritā (97)

***Līlā* (imitating manneurisms etc.) is the imitation of the lover by means of supplementary articles, of attires, and of adornments.**

sā ca dvidhā, sva-gatā sakhī-gatā ca. sva-gatā ca dvidhā, sva-kartṛkā priya-kartṛkā ceti.

***Līlā* has two varieties: The imitator is either oneself or a *sakhī.* The first variety has two categories: The imitation is done either by the ladylove or by her lover.**

5.187
krameṇodāharaṇe,
barheṇa baddha-cikurā kara-klṛpta-veṇur
āmucya pīta-vasanaṁ vana-mālikāṁ ca
kastūrikācita-tanū rabhasād iyeṣa
rādhā svam aṅgam upagūhitum aṅgakena

She bound Her topknot with a peacock's tail feather, held the flute in Her hand, donned a yellowish outfit, wore a garland of sylvan flowers, and covered Her body with musk. Out of merriment, Rādhā sought to conceal Her limbs [from the *sakhīs*] by means of these articles.

COMMENTARY

The dual sense of the words *iyeṣa rādhā svam aṅgam upagūhitum aṅgakena* (Rādhā sought to conceal Her limbs by means of these articles) is: "She wanted to embrace Her limbs with Her limbs."

5.188

kāñcit sakhīṁ kuvalayodara-sodarāṅgīṁ
kṛṣṇākṛtiṁ samupakalpya vibhūṣaṇādyaiḥ
āliṅgitaṁ kṛta-matiḥ svayam eva rādhā
dvedhā vibhaktam upalabdhavatī pramodam

Some *sakhī* resembled the color of a blue lotus. Rādhā made up Her mind: She herself turned her friend into Kṛṣṇa's character by using adornments. In that way Her pleasure of embracing doubled.

COMMENTARY

Viśvanātha Cakravartī: She felt joy in embracing Her friend and thereby also felt the joy of embracing Kṛṣṇa.

5.189

sva-gata-priya-kartṛkā yathā,
sīmanta-cāru dayitasya babandha veṇīṁ
rādhā śikhaṇḍa-valayaiḥ sa ca maulim asyāḥ
anyonya-veśa-parivartana-kauśalena
dvābhyām alabhyata viśeṣa-rateḥ pramodaḥ

Rādhā braided His hair after drawing a beautiful line of separation, and He fashioned a crest for Her with a peacock's tail feather and with other oval decorations. By the expertise of switching their attires, They achieved the joy of unique amorous pleasure.

COMMENTARY

Viśvanātha Cakravartī: Rādhā, thinking She was Kṛṣṇa, felt high-flown like Kṛṣṇa is. And Kṛṣṇa, thinking He was Rādhā, exhibited the mood of being adverse and thus developed the quality of being hard to get (*Subodhinī*). The imitation of the ladylove by the lover is Kavi Karṇapūra's innovation in poetic theory.

12. Vilāsa

5.190

yāna-sthānāsanādīnāṁ mukha-netrādi-karmaṇām
viśeṣo dayitāloke vilāsaḥ parikīrtyate (98)

When the lover is seen, the special movement or pose of the face, of the eyes, and so on, or a peculiarity in sitting is called *vilāsa* (charming demeanor).

5.191
yathā,
kaiścic cāmara-pāṇibhiḥ katipayais tāmbūla-pātrī-karaiḥ
kaiścic cāsana-dhāribhiḥ parijanair dhṛtātapatraiḥ[269] *paraiḥ*
saṁvītā maṇi-yānato 'varuruhuḥ śrīśe nikhātekṣaṇā
yoṣin-mauli-maṇī-varā [270] *iva kurukṣetraṁ sametyāṅganāḥ*

Seeing Kṛṣṇa from afar, the queens, who had arrived in Kurukṣetra, alighted from their jewel-studded chariots and fixed their gaze on Him. Those crest-jewel of women were surrounded by their entourage: Some servants whisked *cāmara* fans, others held caskets containing betel nuts, some carried cushions for sitting, and yet others held parasols.

5.192
yathā vā,
sakhyaikayā mūrdhni dhṛtāṁśukāñcalā
saṁvījyamānā dala-mālayānyayā
avekṣamāṇā dayitaṁ vidūrataś
cinoti mandaṁ kusumāni rādhikā

When Rādhikā spotted Her beloved at a distance, one *sakhī* held the edge of her sari above Her face, another cooled Her with a portion of a garland shaped into a hand fan, and She innocently picked flowers.

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269 *dhūtātapatraiḥ* (Purī Dāsa's edition) (Parimal edition). Viśvanātha Cakravartī's commentary supports the above adjusted reading: *śirasi dhṛta-cchatraiḥ paraiḥ* (*Subodhinī*).

270 Viśvanātha Cakravartī comments: *yoṣitāṁ mukuṭa-stha-maṇi-varā ivāṅganāḥ* (*Subodhinī*). Thus the long letter *ī* in *maṇī* only serves to make the word *maṇi* conform to the meter.

5.193

kecit tu yānaṁ gatiḥ, sthānaṁ sthitiḥ, āsanam upaveśaḥ. tan-mate yathā,

Some scholars, however, say that in the definition *yāna* means *gati* (going), *sthāna* means *sthiti* (standing, posture), and *āsana* means *upaveśa* (sitting).[271] This is an example:

sthitir mada-bharālasā na garimāṇam ālambate
gatiḥ prakṛti-mantharā tvarata īṣad eva kramāt
sa-līlam avalokitaṁ namati vaṅkate śaṅkate
svabhāva iva laṅghitaḥ priya-samīpato rādhayā

In Her sweetheart's presence, Rādhā as if transgresses Her nature: Her posture is informal due to the weight of her excitement, She does not have a heavy mood, Her gait becomes naturally slow, and She hurries a little, in sequence. Her playful glance bows, wanders, and hesitates.

13. Vicchitti

5.194

stokāpy ākalpa-racanā vicchittiḥ kānti-poṣa-kṛt (99)

Fashioning an accessory, or simply putting one on, which enhances the splendor is called *vicchitti* (amazingness of the outfit). (*Sāhitya-darpaṇa* 3.100)

5.195

yathā,

dvi-trāṇi pāṇyor maṇi-kaṅkaṇāni
kṛtvā parityakta-samasta-bhūṣā
ekaṁ dadhe vakṣasi nīla-ratnaṁ
tenaiva rādhā nitarāṁ vireje

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271 The difference between this opinion and the previous one is that here *yāna* (movement) means gait and *sthiti* (pose) means posture, and so the terms do not apply to facial expressions.

Setting aside all other embellishments, Rādhā placed two or three bracelets on each wrist and wore a sapphire on Her chest. She looked dazzling that way.

COMMENTARY

Viśvanātha Kavirāja's example is a verse by Māgha:

svacchāmbhaḥ-snapana-vidhautam aṅgam
oṣṭhas tāmbūla-dyuti-viśado vilāsinīnām
vāsaś ca pratanu viviktam astv itīyān
ākalpo yadi kusumeṣuṇā na śūnyaḥ

"The limbs rendered immaculate by a shower, the nether lip glossed with the sheen of betel nut, and a gown thin and elegant—let only these be the adornments of amorous women, unless the man is not possessed by the flower archer." (*Śiśupāla-vadha* 8.70)

Moreover, Rūpa Gosvāmī says this *alaṅkāra* can apply to Kṛṣṇa (*Ujjvala-nīlamaṇi* 11.36).

14. Vivvoka

5.196

garveṇa vastunīṣṭe 'pi vivvokaḥ syād anādaraḥ (100)

***Vivvoka* means being indifferent, on account of overweening pride, to a desired thing.**

COMMENTARY

The term *vivvoka,* also written *bibboka* and *vibboka,* is a Prakrit loanword.

5.197

yathā,

saurabhya-hānir vapuṣo 'nulepanaiḥ
saundarya-hrāso maṇi-bhūṣaṇair iti
anādarā teṣv api tāni sakhyāḥ
premoparodhena babhāra rādhā

Her bodily fragrance is lessened by the scent of cosmetics and Her natural beauty is diminished by jewel-studded ornaments, therefore Rādhā has no regard for them. Still, She wore them to reciprocate Her *sakhīs'* affection.

COMMENTARY

Viśvanātha Cakravartī: The *sakhīs* only had in mind to conform to worldly norms: People think "If we don't wear ornaments, we look poor."

5.198

yathā vā,
kṛṣṇena harṣād upaḍhaukitāni
nirmāya puṣpābharaṇāni yāni
uccair abhīṣṭāny api tāni rādhā
naicchad gabhīra-praṇaya-smayena

Kṛṣṇa designed floral decorations and joyfully presented them to Her, but although they were highly desirable She didn't care for them due to the vanity of Her deep love.

15. Kila-kiñcita

5.199

amarṣa-hāsa-vitrāsa-śuṣka-rodana-bhartsanaiḥ
niṣedhaiś ca ratārambhe kila-kiñcitam iṣyate (101)

The mix of indignation, smiling, fear, dry weeping, rebuke and a prohibition at the outset of an amorous exchange is called *kila-kiñcita* (hysterical delight).

5.200

arālā bhrū-vallī smita-sumadhurā bhartsana-giro
mṛṣā kampaḥ śuṣkaṁ ruditam abhilāṣe 'pi mahati
niṣedho nety asyāḥ kara-kamala-rodhena sakalaṁ
harer āsīd etat kusuma-dhanuṣo 'nugraha iva

Although she had a great desire, she blocked Hari's hand: The creepers of her brows were crooked; her smiling was sweet; she

uttered a rebuke; she had a false tremor and dry weeping; and she rejected His advances by saying "No". And all this was as if the outcome of winning the favor of Cupid.

COMMENTARY

Viśvanātha Kavirāja says *kila-kiñcita* involves dry weeping and quotes a verse by Māgha to prove it. Alternataively, the crying is tears of joy because the ladylove wants to embrace her lover yet she pretends to not play along: Most other poetical theorists mention "weeping" instead of dry weeping and point out that all the emotions are triggered by joy.[272] Thus the cluster of emotions called *kilakiñcita* matches Rūpa Gosvāmī's example of *bhāva-sandhi* arisen from one cause (*Bhakti-rasāmṛta-sindhu* 2.4.242). Often, the *vyabhicāri-bhāvas* are expressed by means of their *anubhāvas*.

Essentially, *kila-kiñcita* is *kuṭṭamita* (fake repulse) (5.206) plus weeping. In addition, everyone agrees that *kuṭṭamita* is necessarily characterized by the lover's touching a body part of his ladylove: *keśa-stanādharādi-grahaṇād duḥkhe 'pi sukha-buddhi-ceṣṭā kuṭṭamitam* (*Sarasvatī-kaṇṭhābharaṇa* 5, illustration 157 preliminary).

Viśvanātha Cakravartī says *kila-kiñcita* occurs when the couple is being looked at, otherwise the rejection is classed as *kuṭṭamita: stanādharādīty atra vivikta iti śeṣo deyaḥ. sakhī-dṛṣṭi-pathe tu kila-kiñcitam eva syād iti jñeyam* (*Ānanda-candrikā* 11.49). But the examples of Śiṅgabhūpāla and Viśvanātha Kavirāja do not conform to his explanation.

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272 *smita-rudita-hasita-bhaya-harṣa-garva-duḥkha-śramābhilāṣāṇām, saṅkara-karaṇaṁ harṣād asakṛt kila-kiñcitaṁ jñeyam.* (*Nāṭya-śāstra* 22.18); *krodhāśru-harṣa-bhīty-ādeḥ saṅkaraḥ kila-kiñcitam* (*Daśa-rūpaka* 2.37); *śoka-roṣāśru-harṣādeḥ saṅkaraḥ kila-kiñcitam* (*Rasārṇava-sudhākara* 1.204); *smita-śuṣka-rudita-hasita-trāsa-krodha-śramādīnām, sāṅkaryaṁ kila-kiñcitam abhīṣṭatama-saṅgamādi-jād dharṣāt.* (*Sāhitya-darpaṇa* 3.101); *garvābhilāṣa-rudita-smitāsūyā-bhaya-krudhām, saṅkarī-karaṇaṁ harṣād ucyate kila-kiñcitam.* (*Ujjvala-nīlamaṇi* 11.44)

16. Moṭṭāyita

5.201

tad-bhāva-bhugna-manaso vallabhasya kathādiṣu
moṭṭāyitaṁ samākhyātaṁ karṇa-kaṇḍūyanādikam [273] (102)

When the ladylove whose heart has become crooked, due to love for her beloved, rubs her ear, etc., upon hearing news or bits of conversation about him, that is properly called *moṭṭāyita* (indication of longing).

ādi-śabdāj jṛmbhā-gātra-moṭanādi.

The etceteras include yawning, and crushing the body.

COMMENTARY

The term *moṭṭāyita* is irregularly formed from the verbal root *muṭ sañcūrṇane* (to crush) and means "being as if crushed": *moṭṭāyitaṁ, klī, muṭ + bhāve ghañ. bāhulakāt ghañas tuṭ. tato bhṛśāditvāt kyaṅ. tato bhāve ktaḥ, strīṇāṁ svābhāvika-daśa-vidhālaṅkārāntar-gatālaṅkāra-viśeṣaḥ, iti hemacandraḥ. tal-lakṣaṇaṁ yathā ujjvala-nīlamaṇiḥ* (*Śabda-kalpadruma*). In the above elaboration and in texts 5.203 and 5.205, Kavi Karṇapūra equates *moṭṭāyita* with *gātra-moṭana* (crushing the body [during intercourse]), and so his interpretation of *moṭṭāyita* is unique. Other scholars say *moṭṭāyita* is the ladylove's subtle and involuntary bodily manifestation of her longing: *svābhilāṣa-prakaṭanaṁ moṭṭāyitam itīritam* (*Rasārṇava-sudhākara* 1.204); *kānta-smaraṇa-vārtādau hṛdi tad-bhāva-bhāvataḥ, prākaṭyam abhilāṣasya moṭṭāyitam udīryate* (*Ujjvala-nīlamaṇi* 11.47). Kavi Karṇapūra hints that *moṭṭāyita* occurs in the lover's presence, but others indicate that *moṭṭāyita* only occurs in the lover's absence (*Sāhitya-darpaṇa*) (*Ujjvala-nīlamaṇi*).

5.202

yathā,

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273 *tad-bhāva-bhāvite citte vallabhasya kathādiṣu, moṭṭāyitam iti prāhuḥ karṇa-kaṇḍūyanādikam.* (*Sāhitya-darpaṇa* 3.102)

jhaṅ-kurvāṇa-vilola-kaṅkaṇa-bhṛto vāmasya doṣṇaḥ śanair
utkampena kaniṣṭhayā vidadhatī karṇasya kaṇḍūyanam
puṣpeṣoḥ pṛtaneva saṅgara-jaya-śrī-sūcanaṁ vyātanod
ghaṇṭā-nādam iyaṁ kuraṅga-nayanā darpeṇa kṛṣṇāntike

jhaṅ—the sound *jhaṅ; kurvāṇa*—while making; *vilola*—restless; *kaṅkaṇa*—bangles; *bhṛtaḥ*—which had; *vāmasya doṣṇaḥ*—of the left arm; *śanaiḥ*—gently; *utkampena*—[characterized] by the shaking; *kaniṣṭhayā*—by the little [finger]; *vidadhatī*—while making; *karṇasya*—of the ear; *kaṇḍūyanam*—the scratching; *puṣpa-iṣoḥ*—of Cupid; *pṛtanā*—the army; *iva*—as if; *saṅgara*—in the battle; *jaya*—of the triumph; *śrī*—the resplendence; *sūcanam*—which indicated; *vyātanot*—she made (evoked); *ghaṇṭā*—of a gong; *nādam*—the sound; *iyam*—this; *kuraṅga-nayanā*—doe-eyed girl; *darpeṇa*—due to pride; *kṛṣṇa-antike*—in Kṛṣṇa's presence.

The doe-eyed girl, gung-ho in Kṛṣṇa's presence, rubbed her ear with the index finger as if she were Cupid's army. The gentle shaking of her arm occasioned the jingling of her unsteady bangles. That rubbing evoked the sound of a gong meant to intimate the resplendence of her upcoming triumph in the battle of love.

COMMENTARY

The reason she touched her ear was to pretend that the sound of a gong could be heard. Moreover, the attractive parts of women are Cupid's soldiers.

5.203

jṛmbhādi yathā,

Examples with yawning, etc., are as follows:

anyonya-grathitāṅgulī-kisalayām unnīya bāhu-dvayīṁ
jṛmbhārambha-puraḥ-saraṁ vidadhatī gātrasya saṁmoṭanam
mīlan-netram urojayor nakha-pada-vyādāna-dīnānanā
nā nā neti punar nakha-kṣata-dhiyā sā kṛṣṇa-pāṇī dadhe

anyonya-grathita—were mutually connected; *aṅgulī-kisalayām*—[the pair,] whose bud-like fingers; *unnīya*—after raising; *bāhu*—of arms; *dvayīm*—the pair; *jṛmbhā*—of a yawn; *ārambha*—the beginning; *puraḥ-saram*—preceded by; *vidadhatī*—while making; *gātrasya*—of the body; *sammoṭanam*—the complete crushing; *mīlat-netram*—in such a way that the eyes were closing; *urojayoḥ*—on both breasts; *nakha-pada*—because of the nail marks; *vyādāna*—[in such a way that] there is the opening [of the mouth]; *dīna*—is afflicted; *ānanā*—she whose face; *nā nā nā*—no, no, no; *iti*—(end of citation); *punaḥ*—again; *nakha*—by the nails; *kṣata*—of wounds; *dhiyā*—with the thought; *sā*—she; *kṛṣṇa-pāṇī*—Kṛṣṇa's two hands; *dadhe*—she put (took).

She woke up, raised her arms, whose bud-like fingers were bound together, yawned and proceeded to submit her body to another crushing. But when she noticed the nail marks on her breasts, she gaped, her eyes closed and her face showed dejection. She grabbed Kṛṣṇa's hands, thinking that His nails would do more harm, and exclaimed "No, no, no".

5.204

yathā vā,

saṅgopāyya paṭāñcalena tanunā niḥsāri-dantāvalī-
jyotsnābhiḥ snapitena dakṣiṇa-karākṛṣṭena vaktrāmbujam
līlollāsita-kandharaṁ mṛdu-kalair vāmāṅgulī-cchoṭikā-
niḥsvānaiś cala-kaṅkaṇa-svana-sakhaiḥ śrī-rādhikājṛmbhata

saṅgopāyya—after causing to cover; *paṭa-añcalena*—with the corner of the garment; *tanunā*—thin; *niḥsāri*—which habitually emit; *danta*—of teeth; *āvalī*—of the series; *jyotsnābhiḥ*—by much moonlight; *snapitena*—bathed; *dakṣiṇa-kara*—by the right hand; *ākṛṣṭena*—which was pulled; *vaktra-ambujam*—the lotus-like mouth; *līla*—playfully; *ullāsita*—was resplendent; *kandharam*—in such a way that the neck; *mṛdu*—soft; *kalaiḥ*—with melodious sounds; *vāma-aṅgulī*—with the left fingers; *choṭikā*—of snapping; *niḥsvānaiḥ*—[she, characterized] by the sounds; *cala*—moving; *kaṅkaṇa*—of bangles; *svana*—of the sounds; *sakhaiḥ*—which are the friends; *śrī-rādhikā*—beautiful Rādhikā; *ajṛmbhata*—yawned.

Covering Her lotus-like mouth with the edge of Her thin shawl, thus permeated by the profuse moonlight of Her teeth, Śrī Rādhikā yawned with soft melodious sounds in a way that Her graceful neck was splendid, and with the sounds of the snapping of two fingers. The snapping was the friend of the tinkling of the bracelets on Her arm.

5.205

yathā vā,
alasa-valitam ūrdhvī-kṛtya mūrdhopakaṇṭhe
valayitam idam anyonyena saṁsakta-pāṇi
trika-vicalana-bhaṅgī-saṅgi moṭṭāyitāyāḥ
paridhir iva mukhendor bhāti dor-dvandvam asyāḥ

alasa—with indolence (*ālasya*)[274]; *valitam*—[in such a way that the pair] was endowed; *ūrdhvī-kṛtya*—after raising; *mūrdha*—the head; *upakaṇṭhe*—near (above); *valayitam*—made into a bracelet (a round shape); *idam*—this; *anyonyena*—with one another; *saṁsakta*—are joined; *pāṇi*—[the pair,] in which the hands; *trika*—of the triad; *vicalana*—of the special moves; *bhaṅgī*—of the manner; *saṅgi*—in such a way that it had the association; *moṭṭāyitāyāḥ*—of she whose body was being crushed[275]; *paridhiḥ*—the halo; *iva*—like; *mukha-indoḥ*—of the moon face; *bhāti*—is beautiful; *doḥ-dvandvam*—pair of forearms; *asyāḥ*—her.

While her body was being crushed, she joined her hands above her head. Her arms thus formed a circle that looked like the halo of a moon face. The locomotion was such that the triad shifted position.

COMMENTARY

It is fitting that the three lines of skin on her neck should attain the position previously occupied by her forehead (because she reveres Śiva, since her breasts resemble *śiva-liṅgas*): *ālasya-tyāga-*

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274 *hasta-dvayaṁ mūrdhopakaṇṭhe mastakopari ālasya-yuktaṁ yathā syāt tathā uccī-kṛtya* (*Subodhinī*).

275 *moṭṭāyitāyā gātra-moṭana-yuktāyā asyā rādhāyāḥ* (*Subodhinī*).

samaye trika-yuktasya mastakasya bhramaṇaṁ bhavatīti jñeyam (*Subodhinī*).

17. Kuṭṭamita

5.206

stana-grahāsya-pānādau kriyamāṇe priyeṇa cet
bahiḥ krodho 'ntara-prītau tadā kuṭṭamitaṁ viduḥ (103)

If the lover grabs his ladylove's breasts or kisses her, and so on, and the ladylove responds by showing anger although she is delighted at heart, that is *kuṭṭamita* (fake repulse).

COMMENTARY

According to Viśvanātha Kavirāja, anger is not an essential characteristic.[276] His interpretation conforms to Bharata Muni's definition: *keśa-stanādharādi-grahaṇād atiharṣa-sambhramotpannam, kuṭṭamitaṁ vijñeyaṁ sukham api duḥkhopacāreṇa* (*Nāṭya-śāstra* 22.30). The term *kuṭṭamita* literally means "measured (*mita*) by a divide (*kuṭṭa*)." The verbal root is *kuṭṭ chedane* (to cut, divide).

5.207

yathā,
stana-kanaka-ghaṭīṁ paṭīm udasya
spṛśati harau bahu bhaṅgi-bhaṅgura-bhrūḥ
iyam asarasa-vāṇi pāṇi-rodhāt
kṛtaka-ruṣā paruṣā kaṣāyitāsīt

stana—of the breast; *kanaka*—golden; *ghaṭīm*—the small water pot; *paṭīm*—the blouse; *udasya*—after getting rid of; *spṛśati*—was touching; *harau*—while Hari; *bahu*—much; *bhaṅgi*—due to curves; *bhaṅgura*—are crooked; *bhrūḥ*—whose brows; *iyam*—she; *a-sarasa*—was not delectable; *vāṇi*—in such a way that the speech; *pāṇi*—the hand; *rodhāt*—because of blocking (or after blocking); *kṛtaka*—is artificial; *ruṣā*—she whose anger; *paruṣā*—harsh; *kaṣāyitā*—as if red; *āsīt* —became.

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276 *keśastanādharādīnāṁ grahe harṣe 'pi sambhramāt, āhuḥ kuṭṭamitaṁ nāma śiraḥ-kara-vidhūnanam.* (*Sāhitya-darpaṇa* 3.103)

When Hari went through her blouse and fondled the golden waterpots of her breasts, she frowned, blocked His hands by saying unrefined words, pretended to be angry and, becoming harsh, as if turned red.

18. Vibhrama

5.208

tvarayā harṣa-rāgāder dayitāgamanādiṣu
bhūṣāṇāṁ sva-padād anya-pade nyāsas tu vibhramaḥ (104)

On accasions such as the lover's arrival, the putting of ornaments in places other than their appropriate places on the body, due to haste arising from excitement and love, is called *vibhrama* (fluster).

COMMENTARY

Viśvanātha Cakravartī: The confusion occurs either when the ladylove quickly gets dressed upon hearing that her lover is arriving (*dayitāgamana = dayita-āgamana*) or when the ladylove quickly gets dressed before setting out to meet her lover (*dayitāgamana = dayitā-gamana*).

5.209

yathā,
adhāt kāñcīṁ kaṇṭhe jaghana-bhuvi hāraṁ caraṇayoḥ
kṛśāṅgī keyūre bhuja-latikayor nūpura-yugam
kim aṅgair anyonyaṁ madhu-mathaṇa-saṅgotsava-vidhau
prasādo vyātene praṇaya-piśunaḥ sva-sva-vibhavaiḥ

adhāt—she put; *kāñcīm*—the girdle; *kaṇṭhe*—on the neck; *jaghana*—of the hips; *bhuvi*—on the region; *hāram*—a necklace; *caraṇayoḥ*—on both feet; *kṛśa-aṅgī*—slender girl; *keyūre*—two bangles; *bhuja-latikayoḥ*—on the creeper-like arms; *nūpura-yugam*—a pair of anklets; *kim*—whether; *aṅgaiḥ*—by means of the limbs; *anyonyam*—mutual; *madhu-mathaṇa*—with Kṛṣṇa ("the crusher of Madhu"); *saṅga*—of union; *utsava*—the festival; *vidhau*—in the procedure (or in doing); *prasādaḥ*—cordiality;

vyātene—was done; *praṇaya*—love; *piśunaḥ*—which indicates; *sva-sva-vibhavaiḥ*—with their respective importance.

The slender girl put her girdle around her neck, a necklace around her hips, a bracelet on each foot, and an anklet on each creeper-like arm. By means of these limbs, which have their respective importance in the making of the festival of uniting with Kṛṣṇa, the crusher of Madhu, did she ever display the cordiality of hinting at their mutual love!

19. Lalita

5.210

sukumāratayāṅgānāṁ vinyāso lalitaṁ bhavet (105)

The exquisite motion of the limbs is called *lalita* (elegance of movement). (*Sāhitya-darpaṇa* 3.105)

5.211

yathā,

prasūna-talpodara-saṅga-dūnaṁ
nūnaṁ vapur me sakhi naiti nidrām
iti smarāyāsa-viśīrṇa-cittā
sakhī-dhiyāsau harim āliliṅga

prasūna—of flowers; *talpa*—of the bed; *udara*—on the inside; *saṅga*—because of union; *dūnam*—pained; *nūnam*—indeed; *vapuḥ*—body; *me*—my; *sakhi*—O friend; *na*—not; *eti*—does go; *nidrām*—to sleep; *iti*—(end of citation); *smara*—of Cupid (love); *āyāsa*—due to exertion; *viśīrṇa*—is rent; *cittā*—whose mind; *sakhī-dhiyā*—by thinking of her friend; *asau*—she; *harim*—Hari; *āliliṅga*—embraced.

"*Sakhī,* my body is so tired because of intercourse on the flower bed that I cannot go to sleep." Her mind exhausted due to exertion in lovemaking, she thought of that friend and enbraced Hari.

COMMENTARY

To avoid an overlap between *lalita* and *vilāsa* (charming demeanor) (5.190), Śiṅgabhūpāla, Viśvanātha Kavirāja and Rūpa Gosvāmī indicate that in *lalita,* the lover is not present.

20. Mada

5.212

mado vikāraḥ saubhāgya-yauvanādy-avalepa-jaḥ (106)

The transformation arisen from conceit because of good fortune, youthfulness and so on is called *mada* (overweening pride). (*Sāhitya-darpaṇa* 3.105)

5.213

yathā,
dūtībhir ātma-guṇa-gaurava-samprayogaiḥ
śakyo na saṅgamayituṁ ca kalāvatībhiḥ
abhyarthito 'pi sa mayā para-sadma gantuṁ
nāpaiti me sakhi gṛhāt kṣaṇam apy aghāriḥ

dūtībhiḥ—through the messengers; *ātma*—own; *guṇa*—of the qualities; *gaurava*—of the greatness; *samprayogaiḥ*—by means of the complete usage (by speech[277]); *śakyaḥ*—is able; *na*—not; *saṅgamayitum*—to unite; *ca*—and (even); *kalāvatībhiḥ*—[with the *gopīs,*] who have skill; *abhyarthitaḥ*—implored; *api*—although; *saḥ*—He; *mayā*—by me; *para-sadma*—to another's house; *gantum*—to go; *na*—not; *apaiti*—goes away; *me*—my; *sakhi*—O lady friend; *gṛhāt*—from the house; *kṣaṇam*—for a moment; *api*—even; *agha-ariḥ*—Kṛṣṇa ("Agha's enemy").

***Sakhī,* Kṛṣṇa is unwilling to meet the other clever girls, even with the help of messengers and even by our trumpeting the greatness of His qualities. He does not leave my house to go to another woman's domicile, even though I ask Him to.**

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277 *samprayogaiḥ anya-dvārā samyak kathanair api.* (*Subodhinī*)

COMMENTARY

An example of *mada* by Viśvanātha Kavirāja:

mā garvam udvaha kapola-tale cakāsti
kānta-sva-hasta-likhitā nava-mañjarīti
anyāpi kiṁ na sakhi bhājanam īdṛśīnāṁ
vairī na ced bhavati vepathur antarāyaḥ

"*Sakhī,* don't be puffed up just because the design of a new blossom that shines on your cheek was painted there by your lover. Would any other girl not be the recipient of designs like these by their lovers if shaking were not an enemy-like impediment?" (*Sāhitya-darpaṇa* 3.105)[278]

21. Vikṛta

5.214

vaktuṁ yogye 'pi samaye na vakti vrīḍayā tu yat
tad eva vikṛtaṁ vācyam (107abc)

If the ladylove does not speak, out of bashfulness, when it is appropriate for her to speak, that is called *vikṛta* (implying by a gesture).

COMMENTARY

Rūpa Gosvāmī as well uses the word *vikṛta* (change), but all other rhetoricians, beginning from Bharata Muni, use the term *vihṛta* (transposition).

5.215

yathā,
samprārthyamānāpi mayānuvelaṁ
na vaktum iṣṭām api vakti vāṇīm
ruṣā hriyā veti na vedmi sakhyo
jānantu rādhā-hṛdayaṁ bhavatyaḥ

278 *Subhāṣita-ratna-kośa* 1640; *Padyāvalī* 302; *Bhakti-rasāmṛta-sindhu* 2.4.165.

Although I repeatedly implored Her to speak Her mind, She did not say anything. *Sakhīs,* I could not discern whether this was due to anger or to bashfulness. Only you know Rādhā's heart.

COMMENTARY

This is Viśvanātha Kavirāja's illustration:

dūrāgatena kuśalaṁ
pṛṣṭā novāca sā mayā kiñcit
paryaśruṇī tu nayane
tasyāḥ kathayāmbabhūvatuḥ sarvam

"My friend, when I came back from my long trip I asked her about her well-being, but she did not utter a word. Her eyes brimmed with tears and thus said everything." (*Sāhitya-darpaṇa* 3.106)

The theorists other than Kavi Karṇapūra say that the difference between *vikṛta* and *moṭṭāyita* is that in *vikṛta* the lover is present. Rūpa Gosvāmī reiterates Śiṅgabhūpāla's opinion that *vikṛta* has one of three causes: *īrṣyā* (antagonism), *māna* (pique), or *lajjā* (bashfulness). Morever, Bharata Muni said the ladylove remains silent either because of her nature (bashfulness, or joy) or because of a pretext.[279] Rūpa Gosvāmī and Śiṅgabhūpāla say the essential characteristic of *vikṛta* is that the ladylove implies what she means to say by means of a gesture.[280] Śiṅgabhūpāla's example of *vihṛta* caused by antagonism is a verse by Kālidāsa: *Raghu-vaṁśa* 6.82. Henceforward the previous verses are also shown:

asau kumāras tam ajo 'nujātas
triviṣṭapasyeva patiṁ jayantaḥ
gurvīṁ dhuraṁ yo bhuvanasya pitrā

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279 *vākyānāṁ prīti-yuktānāṁ prāptānāṁ yad abhāśaṇam, vyājāt svabhāvato vāpi vihṛtaṁ nāma tad bhavet.* (*Nāṭya-śāstra* 22.24)

280 *hrī-mānerṣyādibhir yatra nocyate sva-vivakṣitam, vyajyate ceṣṭayaivedaṁ vikṛtaṁ tad vidur budhāḥ.* (*Ujjvala-nīlamaṇi* 11.58); *īrṣyayā māna-lajjābhyām ādattaṁ yogyam uttaram. kriyayā vyajyate tatra vihṛtaṁ tad udīritam.* (*Rasārṇava-sudhākara* 1.207-208)

dhuryeṇa damyaḥ sadṛśaṁ bibharti

kulena kāntyā vayasā navena
guṇaiś ca tais tair vinaya-pradhānaiḥ
tvam ātmanas tulyam amuṁ vṛṇīṣva
ratnaṁ samāgacchatu kāñcanena

tataḥ sunandā-vacanāvasāne
lajjāṁ tanū-kṛtya narendra-kanyā
dṛṣṭyā prasādāmalayā kumāraṁ
pratyagrahīt saṁvaraṇa-srjeva

sā yūni tasminn abhilāṣa-bandhaṁ
śaśāka śālīnatayā na vaktum
romāñca-lakṣyeṇa sa gātra-yaṣṭiṁ
bhittvā nirākrāmad arāla-keśyāḥ

tathāgatāyāṁ parihāsa-pūrvaṁ
sakhyāṁ sakhī vetra-bhṛd ābabhāṣe
ārye vrajāmo 'nyata ity athaināṁ
vadhūr asūyā-kuṭilaṁ dadarśa

[Indumatī sees the contenders at her Svayaṁvara ceremony. Next in line is Aja. At first, Sunandā describes him to Indumatī:] "“This prince, Aja, is born of Raghu as Jayanta is born of Indra. With his father, Aja bears the heavy burden of the world like a young bull aided by an experienced bullock pulls a heavy cart. In terms of family, beauty, youthfulness, and qualities the foremost of which is having a good disposition, he is equal to you, therefore select him. Let the jewel be united with gold.” The minute Sunandā stopped talking, the princess thinned out her bashfulness and, with a glance pure due to satisfaction, chose this prince as her husband. Her glance was like the garland used on such an occasion. Since she was well-mannered, the princess was unable to express her love for him. But at last, the love this curly-haired damsel felt for that young man pierced her slender frame and came out under the guise of goosebumps. Seeing that her friend Indumatī had turned out this way, Sunandā said in jest: “Dear young lady, let us go to the next

contender." Instantly the young woman gave her a crooked glance of displeasure." (*Raghu-vaṁśa* 6.78-82)

The next verse eminently concludes the scene:

sā cūrṇa-gauraṁ raghu-nandanasya
dhātrī-karābhyāṁ karabhopamorūḥ
āsañjayāmāsa yathā-pradeśaṁ
kaṇṭhe guṇaṁ mūrtam ivānurāgam

"Then the princess, whose thighs compared to the trunks of two elephants, properly placed the garland on the neck of Raghu's son with the help of Sunandā, who was akin to a nurse. The garland was as if Indumatī's love incarnate." (*Raghu-vaṁśa* 6.83)

22. Tapana

5.216
ceṣṭā smara-vikāra-jā (107d)
tapanaṁ priya-vicchede (108a)

***Tapana* (pining) denotes the behavior arisen from changes due to love, in separation from the lover.**

5.217
yathā,
śīta-prayogair bahir īhyamānair
antar-gato vardhata eva dāhaḥ
bahir vilepair bahir aprakāśī
projjṛmbhate 'ntaḥ puṭa-pākajo 'gniḥ

śīta—of cold; *prayogaiḥ*—with applications; *bahiḥ*—outside; *īhyamānaiḥ*—being done; *antar-gataḥ*—gone within; *vardhate*—increases; *eva*—only; *dāhaḥ*—conflagration; *bahiḥ*—outside; *vilepaiḥ*—with coverings; *bahiḥ*—outside; *aprakāśī*—does not manifest; *projjṛmbhate*—intensely expands; *antaḥ*—inside; *puṭa-pāka*—from the method of cooking in a rounded hollow; *jaḥ*—arisen; *agniḥ*—the fire.

By anointing her body with cooling substances such as sandalwood paste, the fire in her heart only increases. In the method of cooking in a sealed hearth, the fire within intensely expands, but does not manifest outside because of the outer coverings.

COMMENTARY

Viśvanātha Cakravartī: The verse features the *dṛṣṭānta* ornament (exemplification) (8.126). The fire produces cooking (*pāka-ja* = *pāka-janaka*) in the form of the melting of substances like brass, which are in a roundly covered cavity (*puṭa* = *sampuṭa*) enclosed by mud and so on (*Subodhinī*). The term *puṭa-pāka* is a method of heating substances over time to achieve the desired effect: Various substances are wrapped up in leaves, covered with clay, and heated in fire (*Monier-Williams' Dictionary*). It is similar to the traditional method of baking clay pots in India.

23. Maugdhya

5.218

pratītasyāpi vastunaḥ
apratīta-vad āpṛcchā priyāgre maugdhyam eva tat (108bcd)

The ladylove's asking the lover about something she already knows as if she doesn't know is called *maugdhya* (feigned ignorance).

priyāgre ity upalakṣaṇam, sakhyā agre ca.

This is partially indicative, since *maugdhya* also happens if the woman asks her *sakhī* instead of her lover.

5.219

yathā,
huṁ mātar antar-bahir eti kā tava
priye tvam eva pratibimbitā mayi
anyaiva tat kiṁ tava tulyam īhate
dhūrteyam ity āpa bhiyaṁ calekṣaṇā

huṁ—hmm; *mātaḥ*—O mother[281]; *antaḥ*—of your mind; *bahiḥ*—outside; *eti*—goes; *kā*—which girl?; *tava*—your; *priye*—O ladylove; *tvam*—you; *eva*—only; *pratibimbitā*—mirrored; *mayi*—in me; *anyā*—another girl; *eva*—only; *tat*—therefore; *kim*—whether; *tava*—to you; *tulyam*—equal; *īhate*—tries to be; *dhūrtā*—is mischievous; *iyam*—she; *iti*—thus; *āpa*—attained; *bhiyam*—fear; *cala-īkṣaṇā*—fickle-eyed girl.

"Hum, mother! Kṛṣṇa, who's in Your thoughts?" "Sweetie, only You are reflected in Me." "No, no, she's some other girl." "If so, why would she try to emulate You?" "She must be a witch." Saying so, fickled-eyed Rādhā stood aghast.

5.220

yathā vā,
kayātma-mūrtir likhitā nakhena
vāma-stanordhve tava paṅkajākṣa
na yāti na mlāyati divya-rūpāṁ
yām udvahan hanta na lajjase tvam

O You of lotus eyes: Who inscribed her form on the left side of Your chest with her fingernail? That divine form does not go away and does not even wither. Alas, Kṛṣṇa, You shamelessly show it off.

COMMENTARY

Viśvanātha Cakravartī: The divine form is the line of Lakṣmī (*Subodhinī*). Each *gopī* is a Lakṣmī.

5.221

sakhīṁ prati yathā,
vanaṁ nidhuvanaṁ nāma kva nāma sakhi vartate
yad-arthaṁ tava kṛṣṇo 'yam unmanā durmanāyate

***Sakhī,* what at all is Nidhuvana Forest, for the sake of which Your Kṛṣṇa is animated and obstinate?**

---

281 This is a customary vocative of those residents of Vraja: *huṁ mātar iti—vraja-vāsinīnāṁ vismaya-darśanena svabhāvoktir iyam.* (*Subodhinī*)

COMMENTARY

Viśvanātha Cakravartī: In the technical sense, the term *nidhuvana* denotes love games between a man and a woman.

24. Vikṣepa

5.222

ardhārdha-bhūṣā-racanā gātre viṣvag-vilokanam
rahasīṣat kathārambho vikṣepaḥ syāt priyāgame (109)

When her lover is arriving and she does her make-up halfway, styles her hair halfway, does not complete her ornamentation, looks outside here and there, and begins to talk a little in the secret location, that is called *vikṣepa* (distractedness).

5.223

yathā,
ādarśe 'nucarī-karāñcala-gate saṁvīkṣamāṇā mukhaṁ
dvi-trābhiḥ kriyamāṇa-maṇḍana-vidhī rādhā sakhībhir mithaḥ
utthāyārdha-vibhūṣitaiva parito vyāpārayantī dṛśaṁ
dṛṣṭvā daivata āgataṁ priyam atho sampūrṇa-bhūṣābhavat

ādarśe—in the mirror; *anucarī*—of the maids; *kara*—of the hands; *añcala*—to the edge; *gate*—which had gone; *saṁvīkṣamāṇā*—while looking; *mukham*—at her face; *dvi-trābhiḥ*—two or three; *kriyamāṇa*—was being done; *maṇḍana-vidhiḥ*—she the manner of whose ornamentation; *rādhā*—Rādhā; *sakhībhiḥ*—by the friends; *mithaḥ*—in a secret place; *utthāya*—after getting up; *ardha-vibhūṣitā*—halfway adorned; *eva*—only; *paritaḥ*—all around; *vyāpārayantī*—making use of; *dṛśam*—an eye; *dṛṣṭvā*—after looking; *daivataḥ*—by chance; *āgatam*—who had arrived; *priyam*—her lover; *atho*—afterward; *sampūrṇa-bhūṣā*—fully adorned; *abhavat*—became.

In a secret place, two or three confidantes were adorning Rādhā while She was looking at Her face in the mirror held by the maids. Halfway adorned, She stood up and looked all around.

By chance, She noticed that Her beloved was arriving. Then She became fully adorned.

25. Kutūhala

5.224
kutūhalaṁ ramya-vastu-samāloke vilolatā (110)

The intense desire to see a beautiful thing is called *kutūhala* (ardent curiosity).

5.225
yathā,
ghaṭāmbu-siktāṁ nija-hasta-ropitāṁ
śrutvā latāṁ puṣpavatīṁ sakhī-mukhāt
udyāna-sīmni tvarayābhi-gāminīṁ
dadarśa rādhāṁ pathi nanda-nandanaḥ

Hearing from the *sakhīs* that the creeper which they personally caused to grow and which was moistened with water from jugs was now in bloom, Rādhā rushed to the edge of the garden. Nanda-nandana saw Her on the path.

COMMENTARY

Viśvanātha Kavirāja's definition is the same, but there the same term *vastu* (thing) denotes a person: Viśvanātha's example describes a woman's ardent desire to go see a beautiful man, namely Aja who is returning to the city after being chosen by Indumatī:

prasādhikālambitam agra-pādam
ākṣipya kācid drava-rāgam eva
utsṛṣṭa-līlāgatir ā gavākṣād
alaktakāṅkāṁ padavīṁ tatāna

"Drawing aside her fore foot previously held up by the decorating maid, even though the red color on it was still wet, a certain young lady gave up her gracious way of walking and spread as far as the window a row of footprints marked by the lac." (*Raghu-vaṁśa* 7.7)

26. Hasita

5.226

hasitaṁ syād vṛthā hāso nava-yauvana-garva-jaḥ (111)

A laugh out of the blue for no apparent reason and arisen by the force of fresh youth is called *hasita* (chuckle).

5.227

yathā,

āpṛṣṭa-hetu śirasaḥ śapathaiḥ sakhībhir
ākasmikaṁ smitam arocata rādhikāyāḥ
antaḥ-praphullad-anurāga-latā-prakāṇḍād
ekaṁ prasūnam iva kiṁ bahir unmimīla

āpṛṣṭa—was inquired into; *hetu*—[the smile,] whose cause; *śirasaḥ*—from the head; *śapathaiḥ*—by means of oaths; *sakhībhiḥ*—by the confidantes; *ākasmikam*—sudden and unexpected; *smitam*—smile; *arocata*—shone; *rādhikāyāḥ*—of Rādhikā; *antaḥ*—inside; *praphullat*—expanding; *anurāga*—of love; *latā*—of the creeper; *prakāṇḍāt*—from a stem; *ekam*—one; *prasūnam*—blossom; *iva*—as if; *kim*—whether; *bahiḥ*—outside; *unmimīla*—burst.

Rādhikā's unexpected smiling was beautiful. With many respectful supplications, the *sakhīs* asked Her why She smiled. Was Her smile like a blossom which had burst externally from the creeper of love within?

COMMENTARY

An example by Viśvanātha Kavirāja:

akasmād eva tanv-aṅgī jahāsa yad iyaṁ punaḥ
nūnaṁ prasūna-bāṇo 'syāṁ svārājyam adhitiṣṭhati

"Since the slender girl has again laughed unexpectedly, it must be that the flower archer has established his rule in her." (*Sāhitya-darpaṇa* 3.109)

27. Cakita

5.228

kuto 'pi dayitasyāgre cakitaṁ syād bhayodayaḥ (112)

The rise of fear, for one reason or another, in the lover's presence is called *cakita* (trepidation).

5.229

yathā,

mukham anu nipatantaṁ vārayantī dvirephaṁ
bhaya-cakita-calākṣī nyaṅ-mukhīyaṁ kareṇa
tam api tad-abhibhūtaṁ kūṇita-bhrūr dhunīte
sa ca ruṣam abhininye jhaṅ-kṛtaiḥ kaṅkaṇānām

mukham—the mouth; *anu*—to; *nipatantam*—flying; *vārayantī*—while repelling; *dvi-repham*—the bee ("it has two r's": *bhramara*); *bhaya-cakita-cala-akṣī*—whose eyes are fickle because of fear and trepidation; *nyak-mukhī*—whose face is low; *iyam*—she; *kareṇa*—with the hand; *tam*—that [hand]; *api*—even; *tat*—by that [bee]; *abhibhūtam*—overcome; *kūṇita*—are contracted; *bhrūḥ*—she whose brows; *dhunīte*—shakes; *saḥ*—that [hand]; *ca*—moreover; *ruṣam*—anger; *abhininye*—acted out; *jhaṅ-kṛtaiḥ*—with the sounds *jhaṅ; kaṅkaṇānām*—of the bangles.

She repelled the bee flying near her mouth with her hand. Her eyes were restless because of fear and trepidation, and she lowered her face. Then the bee flew above her hand. She frowned, and shook her hand. The hand acted out anger by means of the jingle of her bracelets.

COMMENTARY

Viśvanātha Cakravartī: The last sentence is the *utprekṣā* ornament (fanciful assumption).

5.230

yathā vā,

sa-lalitam upanītāṁ pṛṣṭhato vāmam aṁsaṁ
calad-asita-bhujaṅgī-bhaṅgim ālokya veṇīm

hum iti kṛtaka-śaṅkā-paṅkila-trāsam eṣā
dayitam upajugūhe drohiṇaṁ kāliyasya

sa-lalitam—charmingly; *upanītām*—obtained ("brought near"); *pṛṣṭhataḥ*—from the back; *vāmam*—left; *aṁsam*—to the shoulder; *calat*—moving; *asita*—black; *bhujaṅgī*—[are like the curves] of a female snake; *bhaṅgim*—[the braid,] whose curves; *ālokya*—upon seeing; *veṇīm*—the braid; *hum*—hum; *iti*—(end of citation); *kṛtaka*—fake; *śaṅkā*—by consternation; *paṅkila*—bedaubed by ("muddy"); *trāsam*—[in such a way that] there was sudden fear; *eṣā*—this woman; *dayitam*—the lover; *upajugūhe*—embraced; *drohiṇam*—the hurter; *kāliyasya*—of Kāliya.

The curves in the braid of this girl were like those of a slithering black snake. Seeing that her braid had charmingly landed on her left shoulder, she said "hum" to draw attention, pretended to panic, and embraced her lover, the punisher of Kāliya.

COMMENTARY

Viśvanātha Kavirāja's illustration of *cakita* is a verse by Māgha:

trasyantī cala-śapharī-vighaṭṭitorūr
vāmorūr atiśayam āpa vibhramasya
kṣubhyanti prasabham aho vināpi hetor
līlābhiḥ kim u sati kāraṇe taruṇyaḥ

"Startled by the passing fish that struck her leg, the girl with lovely thighs jolted. How amazing, young women become very agitated for no reason, so what need be said about them when there is a reason, by the gestures of *śṛṅgāra*!" (*Śiśupāla-vadha* 8.24)

28. Keli

5.231
vihāre saha kāntena krīḍitaṁ kelir iṣyate (113)

Having fun with the lover while spending time with him is called *keli* (sportiveness). (*Sāhitya-darpaṇa* 3.110)

5.232

yathā,

api saha viharantyā kṛṣṇam ullaṅghya ramye
surabhiṇi kusume 'haṁ-pūrvikā-kautukena
aniyata-gati-bhaṅgyā pārśve saṅghaṭṭanena
stana-hati-paribhūto rādhayāsau vyadhāyi

api—(a verse filler); *saha viharantyā*—[who is existing] with she who is going for pleasure; *kṛṣṇam*—Kṛṣṇa; *ullaṅghya*—by going beyond; *ramye*—lovely; *surabhiṇi*—fragrant; *kusume*—in regard to a flower; *aham-pūrvikā*—of being first; *kautukena*—because of the joviality; *aniyata*—irregular; *gati*—of the motion; *bhaṅgyā*—by the jerk; *pārśve*—at the side; *saṅghaṭṭanena*—by the collision; *stana*—of the breast; *hati*—by the strike; *paribhūtaḥ*—defeated; *rādhayā*—by Rādhā; *asau*—He; *vyadhāyi*—was made.

While strolling together, Rādhā and Kṛṣṇa saw a lovely and fragrant flower. They both wanted to be the first one to pick it. Out of glee, She made a crooked move: She bumped Him with Her breasts by colliding with Him on the side, and thus beat Him to it.

5.233

pratyekaṁ sapta-viṁśatyā yoge 'ṣṭā-viṁśatis tv amī
rasa-bāṇa-ṛṣi-saṅkhyāḥ syus te punaḥ seṅgitā yadi
pakṣendv-iṣv-indu-saṅkhyāḥ syur anyonya-guṇitā nanu (114)

pratyekam—each one; *sapta-viṁśatyā*—with the twenty-seven; *yoge*—in combining; *aṣṭā-viṁśatiḥ*—the twenty-eight; *tu*—same; *amī*—these ones; *rasa*—six (six tastes in Āyurveda); *bāṇa*—five (five arrows); *ṛṣi*—seven (seven Ṛṣis); *saṅkhyāḥ*—they whose number is; *syuḥ*—are; *te*—they; *punaḥ*—moreover; *sa-iṅgitāḥ*—combined with the erotic symptoms; *yadi*—if; *pakṣa*—two (two wings); *indu*—one (one moon); *iṣu*—five (five arrows); *indu*—one (one moon); *saṅkhyāḥ*—they whose number is; *syuḥ*—become; *anyonya*—with one another; *guṇitāḥ*—multiplied; *nanu*—indeed.

The number of combinations of these *alaṅkāras* is 756, by multiplying the twenty-eight by twenty-seven. The same number is added by considering that one of the ecstatic symptoms, which are about to be described, is mentioned. Thus the total number of combinations is 1512.

te 'nyonya-guṇitā alaṅkārā vakṣyamāṇair iṅgitaiḥ sahitā yadi bhavanti. grantha-gaurava-bhiyā nodāhriyante.

Not all the possibilities will be illustrated out of fear of increasing the size of the treatise.

COMMENTARY

Kavi Karṇapūra follows Viśvanātha Cakravartī's category called *iṅgita* (erotic symptom) (*Sāhitya-darpaṇa* 3.111-127). They include Rūpa Gosvāmī's *udbhāsvaras* (change in the body or on the body) (*Ujjvala-nīlamaṇi* 11.69). Rūpa Gosvāmī points out that some of the *udbhāsvaras* are already included in the descriptions of *alaṅkāras* (esp. the traditional *moṭṭāyita,* and *vilāsa*): *yadyapy ete viśeṣāḥ syur moṭṭāyita-vilāsayoḥ, śobhā-viśeṣa-poṣitvāt tathāpi pṛthag īritāḥ* (*Ujjvala-nīlamaṇi* 11.77). Neither Bharata Muni, Viśvanātha Kavirāja nor Rūpa Gosvāmī specify that combinations of *alaṅkāras* can be made.

5.234

na ca vaktavyaṁ "nirvikārātmake citte bhāvaḥ prathama-vikriyā" iti bhāvasya tathā-vidhatvāt kathaṁ hāvādi-sāṅkaryam? yataḥ kanyānām eva tathā kramaḥ, paroḍhā-madhyādīnāṁ śrī-kṛṣṇaṁ prati prāṅ-nirvikārātmake citte yadaiva bhāva utpannas tadaiva hāvādi-sāṅkaryam api.

Someone might argue: "Since *bhāva* was defined in this way: "The first change in a mind that had been changelessness by nature is called *bhāva*" (5.166), how can *bhāva* possibly be combined with *hāva* or with any other *alaṅkāra*?" That remark is wrong because the sequence of *bhāva, hāva,* and so on only applies to the *kanyās* (virgins) (5.110-112). However, in the case of the *paroḍhā-madhyās,* and so on, the other *alaṅkāras* occur

at the same time that *bhāva* for Śrī Kṛṣṇa appears for the first time, so they can be combined.

5.235

tathā hi,
vyaraci na yad apekṣā patrikā-dūtikāder
atani na ca vicāro yat tvayā sārdham anyaiḥ
hṛdaya yad anuraktaṁ mādhave yuktam etat
kim iha yugapad āñjīt sarva-śauryaṁ manobhūḥ

vyaraci—was made; *na*—not; *yat*—which; *apekṣā*—the requirement; *patrikā-dūtikā-ādeḥ*—of love letters, messengers, etc.; *atani*—was done; *na*—not; *ca*—and; *vicāraḥ*—proper discrimination; *yat*—which; *tvayā*—by you; *sārdham anyaiḥ*—with others; *hṛdaya*—O heart; *yat*—which; *anuraktam*—love; *mādhave*—for Mādhava; *yuktam*—is proper; *etat*—this; *kim*—whether; *iha*—at this time; *yugapat*—simultaneously; *āñjīt*—he manifested; *sarva*—of all; *śauryam*—bravery; *manobhūḥ*—Cupid.

For example:

O heart, that you love Mādhava without requiring a love letter or a messenger and without consulting others about whether your love for Him is appropriate is proper, but why did Cupid simultaneously manifest all types of bravery at this time?

atra bhāva-hāva-helādīnāṁ sāṅkaryam anayā diśā ukta-prakāram, grantha-gaurava-bhayān na likhyate.

The verse features a combination of *bhāva, hāva, helā,* and so on. In this way the aforesaid mode of combination is possible. The details are not outlined for fear of increasing the size of this section.

5.236

atha kāni tānīṅgitāni, yair eṣāṁ dvaividhyam aṅgīkṛtam iti tri-vidhānīṅgitāni darśayann āha,

Now, what are those erotic symptoms in reference to which a second kind of combination of *alaṅkāras* was acknowledged? Henceforth, he mentions the three types of erotic symptoms:

mugdhā-madhyā-pragalbhānāṁ tri-vidhānīṅgitāny api (115)

The *mugdhās,* the *madhyās* and the *pragalbhās* each have three kinds of erotic symptoms.

mugdhādīnāṁ traividhye iṅgitānām api traividhyam, na tu pratyekam.

Each category has three kinds insofar as there are three kinds of *mugdhās* (*ādi, madhya, antima*) (5.141), and so on.

5.237

tatra mugdhā-kanyayor eka-rūpāṇi. tathā hi,

Of those, the ecstatic symptoms of the *mugdhās* and of the *kanyās* are the same. They are described:

dṛṣṭā tanoti mandākṣaṁ sammukhaṁ naiva vīkṣate
pracchannaṁ tat-pratikṛtiṁ citrādau spṛhayekṣate
bahudhā pṛcchyamānāpi ramaṇena na jalpati
taṭa-sthaiḥ kathyamānāyāṁ śukair vā nija-lālitaiḥ
tat-kathāyāṁ śrutī datte netre tv anyatra yacchati (116-117)

When the lover, Kṛṣṇa, looks at her, her eyes lose their might: She never returns the glance face-to-face. With great interest, she secretly looks at his image in a painting or the like. Although he asks her various questions, she is not talkative. When some people at a short distance, or even domesticated parrots, converse among themselves about him, she listens, but fixes her gaze in another direction.

5.238

diṅ-mātram udāhriyate,

The general idea is shown:

anyaiḥ sampratipāditāṁ priya-kathām anyatra dattekṣaṇā
snigdhā karṇayati prarūḍha-pulakāny aṅgāni gopāyati
paśyantī paṭa-citritaṁ priya-vapur dṛṣṭā janair lajjate
nirbījaḥ kuta āvireti sudṛśaḥ kṛṣṇānurāgāṅkuraḥ

When individuals in a group talk about the lover, the enamored girl pays attention, directs her glance elsewhere, and conceals her limbs replete with goosebumps. If she is seen by people when she looks at a painting of her lover's body on a canvas, she becomes bashful. From where did the seedless sprout of the beautiful-eyed girl's love for Kṛṣṇa appear?

atra bhāva eva hāva-helābhyāṁ śabalī-bhūya iṅgitena saha ity ayaṁ seṅgito 'laṅkāra-saṅkaraḥ. evam anye 'py anusartavyāḥ.

Here *bhāva* combines with *hāva* and *helā* and is accompanied with ecstatic symptoms, and so this is a combination of *alaṅkāras* which also involves ecstatic symptoms. The other varieties of combinations can be looked into.

5.239
atha madhyeṅgitāni,

Now the ecstatic symptoms of the *madhyās* in the lover's presence are enumerated:

akāṇḍe nīvi-dhammilla-mokṣa-saṁyamana-kriyāḥ
alakollāsana-miṣād bhujā-mūla-pradarśanam
sakhibhiḥ saha saṁvādo nirhetur madhurākṣaraḥ
parasparaṁ parīhāso manda-mandaḥ priyāntike (118-119)

She ties her girdle or her braid if one or the other unexpectedly slackens. She shows her armpits on the plea of loosening her hair. For no reason, she engages in a sweet-sounding conversation with her confidantes. She and they gently giggle among themselves for a while.

5.240

yathā,

ullāsya nīvī punar ābabandhe
nirmocya veṇī punar ājugumphe
śanair akāṇḍe lalitaṁ jajṛmbhe
kayāpi kṛṣṇaṁ purato nirīkṣya

Upon seeing Kṛṣṇa ahead, some girl retied her girdle, which had become lax for that reason, fixed her braid, which had come undone, and unexpectedly yawned, in a charming way.

atrāpi hāvo 'laṅkāraḥ śobhayā śabalī-bhūya iṅgitena saṁsṛṣṭaḥ.

Here the combination of *hāva alaṅkāra* and *śobhā alaṅkāra* is mingled with ecstatic symptoms.

5.241

pragalbheṅgitāni yathā,

These are the ecstatic symptoms of the *pragalbhās:*

cumbati līlā-kamalaṁ parirabhate priya-sakhīm api ca
mukure nija-mukha-kamalaṁ nirīkṣya tilakaṁ karoti kṛṣṇāgre (120)

In Kṛṣṇa's presence, she kisses a play lotus, hugs a dear *sakhī,* and draws the ornamental mark on her forehead by looking at her face in a mirror.

5.242

yathā,

bāhuṁ dakṣiṇam āli-kaṇṭha-valaye vinyasya līlālasaṁ
vāmenaiva kareṇa keli-kamalaṁ ghrāṇa-cchalāc cumbati
asyantī nipatantam āsya-kamale bhṛṅgaṁ śiraḥ-kampanaiḥ
kṛṣṇāgre kusumeṣu-vibhrama-bharaiḥ śrānteva kācid babhau

With the nonchalance of elegance, she rests her right arm on the shoulder of a friend and kisses the play lotus in her left hand on the pretext of smelling the flower. She wards off a bee

flying near her lotus face by shaking her head. In the proximity of Kṛṣṇa, some ladylove is thus resplendent, as if she were fatigued due to the weight of Cupid's distractions.

atra vilāsa evālaṅkāro madenālaṅkāreṇa śabalī-bhūyeṅgitena saṁsṛṣṭaḥ. saṅgītādi-kauśalam apy āsāṁ vilāsa eva paryavasyati, tena pṛthaṅ na darśitam. ādi-śabdāt kalā-kauśalam api.

Here the combination of *vilāsa alaṅkāra* (5.190) and *mada alaṅkāra* (5.212) is mingled with ecstatic symptoms.

These ladyloves' various types of expertise, such as their expertise in music, culminate in the *vilāsa alaṅkāra,* and so all of those types need not be separately illustrated. Another type of expertise is being well versed in the arts:

5.243

yathā,

antar-moda-madena kākalikayā varṇair anāviṣkṛtaiḥ
sad-grāma-svara-mūrcchanā-śruti-pariṣkāreṇa kaṇṭha-spṛśā
gāyantī lalitaṁ tathaiva lalitā-datta-śrutiḥ śyāmayā
pratyekaṁ nihitaiḥ kare kurabakaiḥ[282] *rādhā srajaṁ sṛjyate*

antaḥ—within; *moda*—due to delight (or fragrance); *madena*—because of excitement; *kākalikayā*—by means of a soft and sweet tone[283]; *varṇaiḥ*—and by means of syllables; *anāviṣkṛtaiḥ*—not fully manifest; *sat*—beautiful; *grāma*—of a scale (three); *svara*—of the notes (seven); *mūrcchanā*—in the singing of the notes of a scale in descending and ascending order; *śruti*—of the sounds (twenty-two[284]); *pariṣkāreṇa*—by means of the embellishment; *kaṇṭha*—the throat; *spṛśā*—[the tone,] which touches; *gāyantī*—while singing; *lalitam*—charmingly; *tathā eva*—exactly in that way; *lalitā*—by Lalitā; *datta*—were given; *śrutiḥ*—she whose sounds; *śyāmayā*—

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282 *kuruvakaiḥ* (Purī Dāsa's edition).

283 *kākalī tu kale sūkṣme* (*Amara-koṣa* 1.7.2).

284 Here Viśvanātha Cakravartī says there are twenty-one *śruti* sounds, but other authorities say they are twenty-two. For example: *śrutīḥ sapta-svara-gatā dvāviṁśati-bhidā jaguḥ* (*Govinda-līlāmṛta* 22.79).

by Śyāmā; *prati-ekam*—one by one; *nihitaiḥ*—brought near; *kare*—on the hand; *kurabakaiḥ*—with blossoms of red amaranth; *rādhā*—Rādhā; *srajam*—a garland; *sṛjyate*—creates.

While singing with a soft and sweet tone that was barely touching Her vocal chords due to the fragrance of Her inner excitement, Rādhā strings a garland of *kurabaka* flowers brought by Śyāmā. Rādhā's lovely singing was embellished by the beautiful seven main notes in each of the three scales, by the twenty-one *mūrcchanas* and by the twenty-two intermediary notes. The syllables were not very distinct. She sang those intermediary notes just as Lalitā had taught Her.

śraddhāvat-kartṛkāt sṛjo yak-ciṇau, kartari yak.[285]

Here the verb *sṛjyate* is in the active voice. The suffix *yak* applies to the verbal root *sṛj* when the doer has the desire.

5.244
athāsāṁ sakhī-bhedāḥ. tatra sakhī-lakṣaṇam,

Now the categories of the ladyloves' *sakhīs* will be described. At first, this is the definition of the term:

nirupādhi-prīti-parā sadṛśī sukha-duḥkhayoḥ
vayasya-bhāvād anyonyaṁ hṛdaya-jñā sakhī bhavet (121)

A *sakhī* is a woman whose affection for the ladylove is unconditional and who is happy or sad if the ladylove is happy or sad. On account of a similarity of age, they know each other's hearts.

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285 *pāṇini-kalāpa-pariśiṣṭādi-mate na yak, api tu śyan evātra vikaraṇa-sthānīyaḥ. tathā ca vārttike—yuji-sṛjoḥ śyan, sṛjaḥ śraddhopapanne kartary eveti vācyam* (Śiva-prasāda Bhaṭṭācārya's commentary); *sṛjeḥ śraddhā-vataḥ śyaś ca,* "*Ātmanepada* endings are applied after the verbal root *sṛj* (6th class) whose peculiarity is *śraddhā,* and the affix *[ś]ya* is also added (as in the case of the fourth class roots)" (*Hari-nāmāmṛta-vyākaraṇa, Bṛhat* 1154); *śraddhā sampratyayaḥ spṛhā,* "*Śraddhā* means conviction (faith) or desire" (*Amara-koṣa* 3.3.102).

yathā "pataty asre sāsrā" ity-ādi.

For example: "Doe-eyed girls, when you cry, they cry. When you have goosebumps, they too have thrills. When you smile, they smile. And when you get dirty, they too get dirty. If your friends aren't nearby, then bring a mirror, look at your face, and say whether you're happy or sad." (3.54)

5.245
chāyeva yānusarati saiva priya-sakhī smṛtā (122)

A *sakhī* who follows the ladylove like a shadow is called *priya-sakhī.*

5.246
yathā,
kvacid agre kvacit paścāt kvacit pārśva-padāntayoḥ
sūryānurodhāc chāyeva sā rādhām anuvartate

At times in front, sometimes behind, time and again at the side, and occasionally at the edge of the feet, she follows Rādhā like a shadow conforms to the sun.

5.247
surase narmaṇi ratā saiva narma-sakhī bhavet (123)

A *sakhī* who likes to make juicy jokes is a *narma-sakhī.*

5.248
yathā,
vṛthākṛthā yāvakam aṅghri-paṅkaje
sva eva rāgo 'sya dṛśāṁ rasāyanaḥ
kintv eka evāsti guṇo 'sya rādhike
yaḥ keśavasyāpi ca keśa-rañjanaḥ

vṛthā—useless; *akṛthāḥ*—you made; *yāvakam*—the lac; *aṅghri-paṅkaje*—on the lotus-like feet; *svaḥ*—own; *eva*—very; *rāgaḥ*—redness; *asya*—of this (the feet); *dṛśām*—of the eyes; *rasāyanaḥ*—a

tonic; *kintu*—but; *ekaḥ*—one; *eva*—only; *asti*—there is; *guṇaḥ*—a quality; *asya*—of this (the lac); *rādhike*—O Rādhikā; *yaḥ*—which; *keśavasya*—of Keśava; *api*—even; *ca*—(verse filler); *keśa*—of the hair; *rañjanaḥ*—the maker of redness.

Rādhikā, You rendered the lac on Your lotus-like feet useless. The natural redness of Your feet is a tonic for the eyes. Still, the lac has one quality: It reddens Keśava's hair.

5.249

na saṅkocaṁ yayā yāti kāntena śayitotthitā
ātmano mūrtir anyaiva priya-narma-sakhī tu sā (124)

The *sakhī* in the company of whom the ladylove neither feels shy to go to sleep with the lover nor feels embarrassed to rise from bed naked thereafter is the *priya-narma-sakhī.* She is a second form of the ladylove.

5.250

yathā,
anyonya-grathitāṅgulī-kisalayau vinyasya sakhy-aṁsayor
bāhū gātra-vimoṭanaṁ vidadhatī kṛtvā stanāgre stanau
yat kṛṣṇasya jaye samarjitavatī pauṣpāyudhe saṅgare
tat saubhāgya-dhanaṁ nyadhād vidhu-mukhī svāṅgāt tad-aṅgeṣv iva

anyonya—together; *grathita*—are connected; *aṅgulī*—[in the form] of two fingers; *kisalayau*—in which the two shoots; *vinyasya*—after placing; *sakhī-aṁsayoḥ*—on the friend's shoulders; *bāhū*—two arms; *gātra*—of the body; *vimoṭanam*—the crushing; *vidadhatī*—while making; *kṛtvā*—by making (putting); *stana*—of the breasts; *agre*—in front; *stanau*—two breasts; *yat*—what; *kṛṣṇasya*—of Kṛṣṇa; *jaye*—in the defeating; *samarjitavatī*—she earned; *pauṣpāyudhe*—of Cupid; *saṅgare*—in tha battle; *tat*—that; *saubhāgya*—of good fortune; *dhanam*—the wealth; *nyadhāt*—placed; *vidhu-mukhī*—the moon-faced girl; *sva-aṅgāt*—from her own limbs; *tat-aṅgeṣu*—unto her limbs; *iva*—as if.

Moon-faced Rādhā put Her breasts in front of those of Her friend, placed Her arms around her neck and intertwined Her shoot fingers. She thus as if transferred from Her limbs to hers the wealth of conjugal felicity that She earned by defeating Kṛṣṇa while crushing His body in the battle of love.

etā api catur-vidhāḥ sakhyo nāyikā-guṇair anyūnā eva.

All in all, there are four kinds of *sakhīs.* Their qualities are not lesser than those of the ladyloves.

COMMENTARY

Rūpa Gosvāmī says Rādhā has five types of *sakhīs: sakhī, nitya-sakhī, prāṇa-sakhī, priya-sakhī* and *parama-preṣṭha-sakhī: sakhyaś ca nitya-sakhyaś ca prāṇa-sakhyaś ca kāścana, priya-sakhyaś ca parama-preṣṭha-sakhyaś ca viśrutāḥ* (*Ujjvala-nīlamaṇi* 4.50). Rūpa Gosvāmī elaborates in *Ujjvala-nīlamaṇi* 8.124-137.

5.251

viśeṣatas tu,
dūtī-bhāvaḥ samaye parijana-bhāvas tu veśa-bhūṣādau
upadeṣṭṛtā ca māne tasmin gāḍhe tu garhakatvaṁ ca (125)

And specifically, a *sakhī* becomes a messenger when the occasion presents itself, becomes part of the ladylove's retinue at the time of applying makeup to her face, dressing her up, etc., instructs the ladylove in the matter of pique, and reprehends her when her pique is over-the-top.

tāsām iti bhāvaḥ. dūtī-bhāvas tu tridhā. lakṣaṇaṁ tu prāg-ukta-samānam eva. tatra nisṛṣṭārthā yathā "ucchūna-stanitā" ity-ādau. mitārthā yathā"tāmbūla-mālyā" ity-ādau.

There are three kinds of messengers (*dūtī*): *nisṛṣṭārthā, mitārthā,* and *sandeśa-hārikā.* The definitions are the same as those given earlier (5.88): The *nisṛṣṭārthā* messenger is one who understands the signs of the lover and of the ladylove and gives a reply. She nicely accomplishes the task. The *mitārthā*

messenger is one who speaks concisely. She also achieves the end of the task (the meeting of the lovers). The *sandeśa-hārikā* messenger is one who speaks only in the way she is told to speak.

Of those, an example of the *nisṛṣṭārthā* messenger is verse 3.67. An instance of the *mitārthā* messenger is verse 5.160.

COMMENTARY

Rūpa Gosvāmī remarks that a messenger's words involve either an implied sense or only expressed meanings: *vācyaṁ vyaṅgyam iti dvedhā tad dūtyam ubhayor api* (*Ujjvala-nīlamaṇi* 7.72).

5.252

sandeśa-hārikā yathā,

This illustrates the *sandeśa-hārikā:*

tvad-uktam uktaṁ sakhi kṛṣṇa-sannidhau
tad-uktam etac ca nivedayāmi te
prasādanenālam anena nigraho
'py anugraho 'yaṁ mama yaḥ kṛtas tayā

***Sakhī,* I related your message to Kṛṣṇa. Now listen to His reply to you: "What is the use of My conciliatory manners? I am done with them. Your bad temper is a favor to Me."**

5.253

parijana-bhāvo yathā "ādarśe 'nucarī" ity-ādi. mānopadeṣṭṛtā yathā "sakhyā śikṣita-pāṭhitāni" ity-ādi. tasmin gāḍhe garhakatvaṁ yathā "kati na patitaṁ pādopānta" ity-ādau, "asmābhiḥ saha cāṭu-kṛt" ity-ādau vā. ukta ālambana-vibhāvaḥ.

An example of having the mood of being in the ladylove's retinue is verse 5.223. An instance of being an instructor of the ladylove in the matter of pique is in the words *sakhyā śikṣita-pāṭhitāni* and so on (5.116). An example of reprehending the ladylove's pique when it is over-the-top is verse 4.12. Another illustration of the same is verse 5.158.

Here ends the section on *ālambana-vibhāvas* (*viṣaya,* object, and *āśraya,* subject).

5.254

uddīpana-vibhāvo yathā,
vṛndāvanaṁ[286] *ṣaḍ-ṛtavaḥ saha-vartamānāḥ*
kuñjā maṇīndra-gṛhato 'pi mano-vinodāḥ
karpūra-bhāṁsi yamunā-pulināni haṁsa-
kāraṇḍavādi lalitaṁ nalinī-vanaṁ ca (126)
candraś ca candana-maruc ca manoharāṇi
govardhanādi-giri-kandara-mandirāṇi
rolamba-kokila-mayūra-nināda-miśrair
nānā-vihaṅga-virutair harito 'pi hṛdyāḥ (127)

These are examples of *uddīpana-vibhāvas* (excitants) in Vṛndāvana: The six seasons existing together; pleasure groves that delight the mind even more than jewel-studded palaces do; the banks of the Yamunā which are as bright as camphor; splendid animals such as swans and ducks; charming clusters of lotuses; the moon; a cooling breeze; lovely caves in Govardhana Hill and so on; and the pleasant chirping of various birds here and there along with the buzzing of bees, the cooing of cuckoos and the screams of peacocks.

5.255

tatra ṣaṇṇām ṛtūnām ekatra-vartitā yathā,

Of those, this is an example of the six seasons existing at the same time:

śirīṣeṇāsaktā sthala-kamalinī kunda-latikā
ratā lodhre nīpaḥ svayam anusṛto mādhavikayā
aho vṛndāraṇye viṭapi-mithunānāṁ vihasatāṁ
kim īdṛg dāmpatyaṁ sphurati racite kuñja-bhavane

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286 Purī Dāsa: Two manuscripts read *vṛndāvane.*

The land lotuses are in touch with the *śirīṣa* flowers, the jasmine creepers appreciate the *lodhra* flowers, and the *kadamba* trees are automatically followed by the *mādhavikā* creepers. How amazing is Vṛndāvana! Are the merry pairs of plants in the occupied pleasure groves in wedlock?

evam anye 'py anusartavyāḥ.

The other types of *uddīpanas* can be looked into in this way.

COMMENTARY

Viśvanātha Cakravartī: The *śirīṣa* flower blooms in the summer (*grīṣma*), the land lotus in the fall (*śarad*), the *lodhra* in the cold season (*hemanta*), the jasmine creeper in the winter (*śiśira*), the *nīpa* tree in the rainy season (*prāvṛṣ*), and the *mādhavikā* in the spring (*vasanta*). Here the lotus in bloom is connected with (*āsakta* = *saha āsakta*) a man in the form of a *śirīṣa* flower (*Subodhinī*).

The first half of the verse features the *samāsokti* ornament (concise statement), especially due to the genders of the words (Commentary 8.91): The *śirīṣa* flower, the *lodhra* flower, and the *kadamba* tree represent men since the words *śirīṣa, lodhra,* and *nīpa* (*kadamba*) are masculine, and a lotus, a jasmine creeper, and a *mādhavikā* creeper represent women since the words *kamalinī, latikā,* and *mādhavikā* are feminine.

5.256

athānubhāvāḥ,

Now, the *anubhāvas:*

sthāyi-bhāvasya kāryāṇi kaṭākṣādīni yāni tu
anubhāvās tāni bodhyā na saṅkhyā teṣu vartate
alaṅkārāś ye proktās teṣāṁ madhye ca kecana
kāle 'nubhāvatāṁ yānti tathā tānīṅgitāni ca (128-129)

An *anubhāva* is an effect of the *sthāyi-bhāva.* An example of an *anubhāva* is a sidelong glance. The *anubhāvas* are innumerable.

Depending on the occasion, some of the *alaṅkāras* of *śṛṅgāra* can be classed as *anubhāvas,* and so can the ecstatic symptoms.

5.257
tatra kaṭākṣo yathā,

This illustrates a sidelong glance:

tasyās trapā-bhaya-viṣāda-viveka-dhairya-
dainyābhilāṣa-bhara-korakitaḥ kaṭākṣaḥ
unmāda-moha-mada-dāha-visarpa-śūla-
tṛṣṇānvito jvara ivātmani me praviṣṭaḥ

tasyāḥ—Her (Rādhā's); *trapā*—bashfulness; *bhaya*—fear; *viṣāda*—languor; *viveka*—discernment; *dhairya*—steadfastness of the heart; *dainya*—meekness; *abhilāṣa*—longing; *bhara*—in the form of an abundance of; *korakitaḥ*—is filled with flower buds; *kaṭa-akṣaḥ*—sidelong glance; *unmāda*—derangement; *moha*—stupefaction; *mada*—intoxication; *dāha*—burning; *visarpa*—the disease called *visarpa* (a skin eruption); *śūla*—acute pain; *tṛṣṇā*—thirst; *anvitaḥ*—endowed with; *jvaraḥ*—a fever; *iva*—like; *atmani*—in the heart; *me*—My; *praviṣṭaḥ*—has entered.

Rādhā's sidelong glance is filled with the flower buds of an abundance of shyness, fear, languor, discernment, steadfastness of the heart, meekness, and longing. It pierced My heart like a fever accompanied with derangement, stupefaction, intoxication, burning, itching, acute pain, and thirst.

kṛṣṇoktiḥ. **Kṛṣṇa speaks. This is another example:**

5.258
yathā vā,
tava śaśimukhi rādhe dakṣiṇādakṣiṇābhyāṁ
śravaṇa-patham upāttaḥ preṅkhayāyaṁ[287] *kaṭākṣaḥ*
nibhṛta-rabhasa-vegāropitaḥ śāṅkhikānāṁ
krakaca iva mamoccaiḥ kṛntati svānta-śaṅkham

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287 *preṅkṣayāyaṁ* (Purī Dāsa's edition) (Parimal edition).

tava—your; *śaśimukhi*—O moon-faced girl; *rādhe*—O Rādhā; *dakṣiṇa-adakṣiṇābhyām*—from the right and left [eyes]; *śravaṇa*—of the ears; *patham*—the path; *upāttaḥ*—which has reached; *preṅkhayā*—by the swinging (the movement); *ayam*—this; *kaṭa-akṣaḥ*—crooked glance; *nibhṛta*—in a solitary place; *rabhasa*—due to joy; *vega*—by speed; *āropitaḥ*—raised; *śāṅkhikānām*—of those who cut conchshells; *krakacaḥ*—the saw; *iva*—like; *mama*—my; *uccaiḥ*—highly; *kṛntati*—cuts; *sva-anta*—[in the form] of my mind; *śaṅkham*—the conchshell.

Moon-faced Rādhā, by the motion of Your eyes, Your sidelong glance reaches the path of Your ears. Intensified by speed due to elation in a solitary place, it completely cuts the conchshell of My mind as if it were a saw of the conchshell cutters.

evam anye ’py anusartavyāḥ.

The other *anubhāvas* can be looked into in this way.

COMMENTARY

Viśvanātha Cakravartī: In common parlance, the *śāṅkhikas* are called *śāṅkhāri* (cutters of conchshells). The distinct meaning here is: An ordinary saw cuts one way, but the saw of a person who is a conchshell cutter cuts on the way out and on the way in (*Subodhinī*). The coming and going of Her eyes acted like the motion of a saw. The tip of a conch shell is cut in order to blow the conch. The implied sense is: It’s as if Kṛṣṇa was now ready to signal the beginning of the battle of love.

5.259

sāttvikā api ye ’nye ’ṣṭau te ’pi yānty anubhāvatām (130)
te yathā,
stambhaḥ svedo ’tha romāñcaḥ svara-bhedaś ca vepathuḥ
vaivarṇyam aśru-pralaya ity aṣṭau sāttvikāḥ smṛtāḥ (131)

The *sāttvika-bhāvas,* eight in number, are in the category of *anubhāva.* They are: *stambha* (being stunned), *sveda* (perspiration), *romāñca* (horripilation), *svara-bheda* (faltering

voice), *vepathu* (trembling), *vaivarṇya* (a change in color), *aśru* (tears), and *pralaya* (loss of consciousness, owing to happiness). (*Sāhitya-darpaṇa* 3.135) (*Bhakti-rasāmṛta-sindhu* 2.3.16)

COMMENTARY

Both the *sāttvika-bhāvas* and the other *anubhāvas* arise from *sattva*. The difference is that the other *anubhāvas* arise due to volition.[288]

5.260

udāharaṇam,
svinnā gadgada-bhāṣiṇī pulakitā stabdhā sphurad-vepathuḥ
sāśrur mlāna-rucir yad adya jaladāloke 'bhavad bhāvinī
tan manye sphuṭam indranīla-mahasaḥ kasyāpi līlā-nidher
vṛndāraṇya-vilāsino dyuti-bharair eṣā parābhūyata

svinnā—perspiring; *gadgada-bhāṣiṇī*—she whose speech is faltering; *pulakitā*—she has developed horripilation; *stabdhā*—stunned; *sphurat-vepathuḥ*—she whose trembling is manifesting; *sa-aśruḥ*—weeping; *mlāna-ruciḥ*—she whose radiance has faded; *yat*—since; *adya*—today; *jalada-āloke*—upon seeing a cloud; *abhavat*—became; *bhāvinī*—the emotional woman; *tat*—therefore; *manye*—I think; *sphuṭam*—obviously; *indranīla-mahasaḥ*—of He whose effulgence resembles that of a sapphire; *kasya api*—of someone (of some indescribable one); *līlā-nidheḥ*—who is a reservoir of pastimes; *vṛndā-araṇya-vilāsinaḥ*—who sports in Vṛndā's forest; *dyuti-bharaiḥ*—by much splendor; *eṣā*—she; *parābhūyata*—was overcome.

Upon seeing a cloud today, this emotional young lady perspired, her speech faltered, she had goosebumps, she became stunned, she manifestly trembled, she wept, and her glow faded. Therefore I think that obviously she was overcome by the profuse splendor of that special someone who is effulgent like a sapphire, who is a reservoir of pastimes, and who sports in Vṛndā's forest.

288 *vikārāḥ sattva-sambhūtāḥ sāttvikāḥ parikīrtitāḥ.* (SD 3.134); *sattva-mātrodbhavatvāt tu bhinnā apy anubhāvataḥ.* (SD 3.135); *sattvād iti kevalād eveti bhāvaḥ. tataś ca nṛtyādīnāṁ saty api sattvotpannatve, buddhi-pūrvikā pravṛttiḥ. stambhādīnām tu svata eva pravṛttir iti* (*Durgama-saṅgamanī* 2.3.2)

5.261

atha vyabhicāriṇaḥ,

Now, the *vyabhicāri-bhāvas* are detailed:

nirveda-glāni-śaṅkāś ca madāsūyā-śramā atha
ālasya-dainya-cintāś ca mohaḥ smṛti-dhṛtī api
vrīḍā capalatā harṣa āvega-jaḍate tathā
viṣādausukya-garvāś ca nidrāpasmāra eva ca (132-133)
vimarṣa-supty-amarṣāś cāpy avahitthogratety api
unmāda-vyādhi-matayo vitarka-maraṇe punaḥ
trāsaś ceti trayas-triṁśad ucyante vyabhicāriṇaḥ (134)

The thirty-three *vyabhicāri-bhāvas* are: 1. ***nirveda*** (self-disparagement) (disgust toward material life), 2. ***glāni*** (weakness) (or *mlāni*), 3. ***śaṅkā*** (apprehension), 4. ***mada*** (intoxication; being crazed), 5. ***asūyā*** (jealousy; resentment; fault-finding coupled with disrespect), 6. ***śrama*** (fatigue), 7. ***ālasya*** (laziness), 8. ***dainya*** (meekness, feeling miserable), 9. ***cintā*** (pondering), 10. ***moha*** (acute bewilderment), 11. ***smṛti*** (remembrance), 12. ***dhṛti*** (steadfastness of the heart) (or *dhairya*), 13. ***vrīḍā*** (bashfulness, shame) (or *lajjā*), 14. ***capalatā*** (fickleness), 15. ***harṣa*** (joy), 16. ***āvega*** (confusion, mental flurry), 17. ***jaḍatā*** (indolence), 18. ***viṣāda*** (remorse, dejection), 19. ***autsukya*** (eagerness, longing), 20. ***garva*** (overweening pride), 21. ***nidrā*** (sleepiness), 22. ***apasmāra*** (convulsion), 23. ***vimarṣa*** (consideration), 24. ***supti*** (dreaming), 25. ***amarṣa*** (indignation), 26. ***avahitthā*** (concealment), 27. ***ugratā*** (arrogance), 28. ***unmāda*** (deranged state), 29. ***vyādhi*** (ailment), 30. ***mati*** (thoughtfulness), 31. ***vitarka*** (conjecture), 32. ***maraṇa*** (deathlike symptoms), **and** 33. ***trāsa*** (sudden fear)**.**

5.262

athaiṣāṁ lakṣaṇam,
sva-jugupsā tu nirvedo glānir vikṛtir ākṛteḥ
aniṣṭāśaṅkanaṁ śaṅkā mado madhv-ādi-mattatā
doṣa-dṛṣṭir asūyā syād vyāyāma-klāntatā śramaḥ (135)
śaktau ca karma-vaimukhyam ālasyaṁ dainyam ātmani
ayogya-buddhiś cintā tu kiṁ bhāvīti vicintanam

vicittatā tu mohaḥ syāt smṛtiḥ prāg-vṛtta-cintanam
dhairyaṁ dhṛtis trapā vrīḍā laulyaṁ capalatā matā
harṣaś cittasya visphāra āvegas tvarayā madaḥ
niṣpandatvaṁ tu jaḍatā viṣādas tu viṣaṇṇatā
utkaṇṭhaivautsukyam āhur garvo 'haṅkāra eva hi
nidrā nidraiva skhalanaṁ phena-niṣṭhīva-pūrvakam
apasmāraḥ parāmarśo[289] *vimarṣo nidrayā vinā*
svapnas tu suptir ity āhur amarṣaḥ kopa eva ca
avahitthākāra-guptir ugratā tīvrataiva hi
anavasthita-cittatvam unmādo hṛd-vyathādikaḥ
vyādhir yathārtha-smaraṇaṁ matiḥ saṁśaya eva hi
vitarko maraṇaṁ prāṇa-tyāgas trāso bhayodayaḥ
apasmāraṁ ca nirvedaṁ maraṇaṁ ca vinā kila
triṁśad evātra vijñeyāḥ śṛṅgāre vyabhicāriṇaḥ (136-143)

The *vyabhicāri-bhāvas* are defined: *Nirveda* means self-disparagement. *Glāni* (weakness) means a bodily degradation. *Śaṅkā* signifies worrying a little about what is undesirable. *Mada* means being drunk, and so on. *Asūyā* means fault-finding. *Śrama* is fatigue because of exertion. *Ālasya* signifies that one is averse to doing something although one is able to do it. *Dainya* means considering oneself to be unqualified or unworthy. *Cintā* means pondering: "What will happen?" *Moha* signifies the near cessation of mental functions. *Smṛti* means thinking about what occurred in the past. *Dhairya* is steadfastness. *Vrīḍā* signifies bashfulness. *Capalatā* is fickleness. *Harṣa* denotes the expansion of the mind. *Āvega* is a form of impairment due to the haste of the mind. Indolence is *jaḍatā*. *Viṣāda* means dejection. *Autsukya* signifies eagerness or longing. *Garva* means self-conceit. *Nidrā* is sleepiness. *Apasmāra* is a convulsion which involves having saliva at the edge of the mouth. *Vimarṣa* means coming to a logical conclusion after deeply considering the matter. *Supti* (dreaming) means sleeping without deep sleep. *Amarṣa* (indignation) is anger. *Avahitthā* is the concealment of something. *Ugratā* is arrogance. *Unmāda* means being mentally unstable. *Vyādhi* signifies having pain in the heart, and so on.

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289 *parāmarṣo* (Parimal edition).

Mati **means remembering the true meaning.** ***Vitarka*** **refers to a conjecture.** ***Maraṇa*** **means giving up living.** ***Trāsa*** **is the sudden rise of fear.**

Except ***apasmāra, nirveda*** **and** ***maraṇa,*** **all the** ***vyabhicārīs*** **are also** ***vyabhicārīs*** **of** ***śṛṅgāra-rasa,*** **which are thus thirty in number.**

apasmārādayas trayaḥ kramād amaṅgalatvāt śāntāṅgatvāt karuṇāṅgatvāc ca na gṛhītāḥ. tattva-jñānottho nirveda eva kevalaṁ na gṛhīta iti kecit.

Those three, ***apasmāra, nirveda*** **and** ***maraṇa,*** **are not taken into account in** ***śṛṅgāra*** **because the first is inauspicious, the second is an aspect of** ***śānta-rasa,*** **and the third relates to** ***karuṇa-rasa.*** **Some say only the** ***nirveda*** **which arises from the knowledge of self-realization should not be accounted for in** ***śṛṅgāra.***

COMMENTARY

Rūpa Gosvāmī indicates that when *nirveda* means "self-disparagement", it can be a *vyabhicārī* of *śṛṅgāra* (*Bhakti-rasāmṛta-sindhu* 3.5.16). According to him, thirty-one *vyabhicārīs* apply in *śṛṅgāra.* Of the thirty-three, he discards *ugratā* (arrogance) and *ālasya* (laziness): *nirvedādyāstrayastriṁśad-bhāvā ye parikīrtitāḥ, augryalasye vinā te'tra vijñeyā vyabhicāriṇaḥ* (*Ujjvala-nīlamaṇi* 13.1). But Jīva Gosvāmī says a ladylove has *ālasya* after union with Kṛṣṇa, and has *ugratā* after she loses His loyalty.[290]

Kavi Karṇapūra gave the derivation of the term *vyabhicārin* earlier (5.1). Similarly, Viśvanātha Kavirāja says a *vyabhicārī* is so called because it favorably (*abhi* = *ābhimukhyena*) moves (*cārin* = *caraṇa*) in the *sthāyī* in special ways (*vi* = *viśeṣeṇa*)[291] like waves in an ocean rise and disappear (BRS 2.4.3). In that sense, a *vyabhicārī* is a transient emotion. Rūpa Gosvāmī accepts this derivation (BRS

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290 *ālasyaugrye vinā iti yathā-kramaṁ sambhogānta-priya-saṅga-bhaṅga-karābhyāṁ anyatra jñeyam.* (*Durgama-saṅgamanī* 3.5.16)

291 *viśeṣād ābhimukhyena caraṇād vyabhicāriṇaḥ, sthāyiny unmagna-nirmagnās trayas-triṁśac ca tad-bhidāḥ.* (SD 3.140)

2.4.1) and also mentions Viśvanātha Kavirāja's other explanation: A *sañcārī,* a synonym of *vyabhicārī,* is so called because it directs (*sañcārayati*) the course of the *sthāyi-bhāva: vyabhicāriṇaḥ, sañcārayanti bhāvasya gatiṁ sañcāriṇo 'pi* (BRS 2.4.2).[292]

5.263

bhavanty ekaikaśas tv ete svātantryeṇa pṛthak pṛthak
udayaḥ praśamaś cāpi pṛthag eva nirūpyate
dvābhyāṁ ca bahubhiś cāpi śābalyaṁ saṁhitā dvayoḥ
sandhir lakṣaṇam eteṣāṁ yathā-svam upadarśyate
tātkālikaṁ hetum etya tat-kālodbhūtatodayaḥ
praśamo nija-sāmagryā prāg-udbhūtasya saṅkṣayaḥ
anyonyānugrāhakānugrāhyatvāt saha-saṁsthitiḥ
anyonya-nirapekṣatvāt sva-sva-svātantryato 'thavā
sa-pakṣāṇāṁ vipakṣāṇāṁ śābalyaṁ parikīrtitam
ekasya gamanārambho hy anyasyāgamanodayaḥ
sandhiḥ syād athavā tulyodayas tulya-śamo dvayoḥ (144-148)
dvayos tulya-kālīna udayaḥ praśamo vā sandhir ity arthaḥ.

The *vyabhicāri-bhāvas* occur singly, since they have their own importance. In addition, they occur singly in the categories called *bhāvodaya* (origination of a *vyabhicārī*) and *bhāva-praśama* (*bhāva-śānti*) (cessation of a *vyabhicārī*). A combination either of two *vyabhicārīs* or of many *vyabhicārīs* is called *bhāva-śābalya* (mixing of similar or dissimilar *vyabhicārīs*). A combination of two *vyabhicārīs* is termed *bhāva-sandhi* (combination of *vyabhicārīs*).

They are defined: When one *vyabhicārī* arises at the same time that its cause is mentioned, that is *bhāvodaya. Bhāva-praśama* is the cessation of one *vyabhicārī* which had previously arisen with its constituents. *Bhāva-śābalya* is the combination of similar or dissimilar *vyabhicārīs.* And this combination has two varieties: Either one or more *vyabhicārīs* assist another or, if no

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292 *anubhāvanam evam-bhūtasya raty-ādeḥ samanantaram eva rasādi-rūpatayā bhāvanam. sañcāraṇaṁ tathā-bhūtasyaiva tasya samyak cāraṇam.* (*Sāhitya-darpaṇa* 3.13)

***vyabhicārī* requires another, each one is independent. *Bhāva-sandhi* has two categories: (1) One *vyabhicārī* is on its way out and the other is arriving, or (2) Either two *vyabhicārīs* arise at the same time or two *vyabhicārīs* cease at the same moment.**

COMMENTARY

Kavi Karṇapūra's interpretations of *bhāva-sandhi* and *bhāva-śābalya* differ from Rūpa Gosvāmī's (*Bhakti-rasāmṛta-sindhu* 2.4.235). Rūpa Gosvāmī defines *bhāva-śābalya* as a friction (conflict) between *vyabhicārīs: śabalatvaṁ tu bhāvānāṁ sammardaḥ syāt parasparam* (2.4.244).

5.264

udayādyaiś caturbhis tu śābalyam aparaṁ bhavet
tat syāt ṣoḍaśadhā tatra prastāra-krama iṣyate (149)

The four categories—*udaya, praśama, śābalya,* and *sandhi*—are combined in various sequences to make a total of sixteen categories.

COMMENTARY

This theory is not found in other treatises on poetical rhetoric.

5.265

ṣoḍaśadhā yathā,
sandhy-uttarāḥ syuś catvāras tathānye śabalottarāḥ
catvāra evaṁ praśamottarā apy udayottarāḥ (150)

The sixteen categories take place as follows: Four categories end with *bhāva-sandhi,* four end with *bhāva-śābalya,* four end with *bhāva-praśama,* and four with *bhāvodaya.*

5.266

prastāra-darśanam,
u pra śa sa | śa u pra sa | pra śa u sa |
pra u śa sa | ete sandhy-uttarāś catvāraḥ ||
sa u pra śa | sa pra u śa | pra u sa śa |
u pra sa śa | ete śābalyottarāś catvāraḥ ||

u śa sa pra | sa u śa pra | śa sa u pra |
sa śa u pra | ete praśamottarāś catvāraḥ ||
śa sa pra u | sa śa pra u | pra śa sa u |
sa pra śa u | ete udayottarāś catvāraḥ ||

These are the sixteen categories. The four which end with *bhāva-sandhi* are: (1) *udaya, praśama, śābalya, sandhi,* (2) *śābalya, udaya, praśama, sandhi,* (3) *praśama, śābalya, udaya, sandhi,* and (4) *praśama, udaya, śābalya, sandhi.*

The four which end with *bhāva-śābalya* are: (5) *sandhi, udaya, praśama, śābalya,* (6) *sandhi, praśama, udaya, śābalya,* (7) *praśama, udaya, sandhi, śābalya,* and (8) *udaya, praśama, sandhi, śābalya.*

The four which end with *bhāva-praśama* are: (9) *udaya, śābalya, sandhi, praśama,* (10) *sandhi, udaya, śābalya, praśama,* (11) *śābalya, sandhi, udaya, praśama,* and (12) *sandhi, śābalya, udaya, praśama.*

The four which end with *bhāvodaya* are: (13) *śābalya, sandhi, praśama, udaya,* (14) *sandhi, śābalya, praśama, udaya,* (15) *praśama, śābalya, sandhi, udaya,* and (16) *sandhi, praśama, śābalya, udaya.*

COMMENTARY

Śiva-prasāda Bhaṭṭācārya remarks that six categories can be made in each of the four broad kinds for a total of twenty-four.[293] Indeed, of the above sixteen, Kavi Karṇapūra illustrates "*praśama, sandhi, śābalya, udaya*" (5.325) instead of "*sandhi, praśama, śābalya, udaya*" (16), and "*śābalya, praśama, sandhi, udaya*" (5.326) instead of "*praśama, śābalya, sandhi, udaya*" (15).

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293 *śavalatā-prastāra-gaṇanāyāṁ truṭis tu sahajānumeyā, sandhy-ādy-uttarāṇāṁ pratyekam eva ṣaṭ bhedāḥ syuḥ, na catvāra iti, tathā ca sandhy-uttara-prastāra-darśane—u śa pra sa, śa pra u sa iti dvayor etayor anantarbhāvo na samyak, evam anyatra, vastutas tu ayaṁ sūkṣmātisūkṣma-bheda-vyatikara-prakāśaḥ, na sadā gaṇanā-paddhati-dārḍhyam āvedayati, nāpy ālocana-cārutā-dyotikā rītiḥ, niṣprayojanam etat.* (Śiva-prasāda Bhaṭṭācārya's commentary)

5.267
evaṁ syād viṁśatiḥ (151a)

This makes a total of twenty categories.

kevalair udayādyaiś caturbhiḥ prastāra-gataiḥ ṣoḍaśabhis tu viṁśati-prakārāḥ.

The sixteen types of combinations added to the four single varieties beginning from *bhāvodaya* make a total of twenty categories.

5.268
sandheḥ sandhināpy udayasya ca
udayena śamasyāpi śamenāpi tridhā punaḥ (151bcd)
śābalyam iti śeṣaḥ. sandhi-śābalyam udaya-śābalyaṁ praśama-śābalyam iti tridhā.

There are three more categories: *sandhi-śābalya* (a combination of a *bhāva-sandhi* with another *bhāva-sandhi*), *udaya-śābalya* (a combination of a *bhāvodaya* with another *bhāvodaya*), and *praśama-śābalya* (a combination of a *bhāva-praśama* with another *bhāva-praśama*).

5.269
tathaivodaya-sandhiś ca śama-sandhir iti smṛteḥ
pañcaviṁśatir ete syur anyonya-sthiti-bhedataḥ
pratyekam ekaika-yoge mitho 'ṅgāṅgitva-bhāvataḥ
ekonatriṁśatā triṁśad bindu-sindhu-mataṅgajāḥ (152-153)

By adding two aforementioned categories: *udaya-sandhi* (two *vyabhicārīs* arise at the same time) and *praśama-sandhi* (two *vyabhicārīs* cease at the same moment), the total is twenty-five varieties.

Each *vyabhicārī* can occur in combination with another by the relation of *aṅga* (subordinate) and *aṅgī* (predominant). Thus the thirty *vyabhicārīs* multiplied by twenty-nine make a total of 870 varieties.

nirvedādi-tritaya-varjitasya triṁśad-vyabhicāri-bhāvasyonatriṁśatā guṇitasyaite prakārā ity arthaḥ.

The thirty are the thirty-three minus *nirveda, apasmāra* and *maraṇa.*

5.270
etaiś ca pañca-viṁśatyā bāṇa-graha-mataṅgajāḥ (154)
te bindu-sindhu-mataṅgajāḥ pañcaviṁśati-yuktāḥ santo bāṇa-graha-mataṅgajā bhavanti.

The eight hundred and seventy varieties added to the twenty-five make a total of eight hundred and ninety-five categories.

5.271
punar etaiḥ prāg-gaṇitais taiḥ seṅgita-niriṅgitaiḥ
alaṅkāraiḥ śabalitaiḥ pakṣa-candra-śarendubhiḥ
śābalyena bhavanty ete bindu-veda-kara-dvipaiḥ (karāgnibhiḥ)
vedāgni(bāṇāgni)-candra-saṅkhyākās teṣāṁ dig-darśanaṁ bhavet
etān kārtsnyena nirvaktuṁ vāṇī śaknoti no naraḥ (155-157)[294]

By multiplying the 1,512 varieties of *alaṅkāras,* that is the combinations of *alaṅkāras* alone and the combinations of *alaṅkāras* along with an ecstatic symptom (5.233), with the 895 varieties, the grand total is 1,353,240 varieties. We will illustrate them in a general way. Sarasvatī is able to expound them in their entirety. No human can do so.

2. Glāni

5.272
tatra śuddhās triṁśad yathā glāniḥ,

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294 Śiva-prasāda Bhaṭṭācārya: *dhvani-kiraṇe mauktikāvalyām etad adarśi kaustubha-kṛd-anusṛta-gaṇanāyāṁ rasa-sāmānye* (33 x 32 x 29) x 1512 *bhedāḥ syuḥ, śeṣa-saṅkhyānayane yat guṇana-doṣaḥ sa sarveṣv eva pustakeṣu vartamānaḥ, bhaved grantha-kārasya doṣa iti, asmābhis tu mūle prakṛta-saṅkhyā kārikā-madhya eva bandhanībhir nirdiṣṭā.*

Of those, the thirty varieties of single *vyabhicāri-bhāvas* in the scope of *śṛṅgāra* (5.262) will be exemplified. This illustrates *glāni* (weakness of body):

mlānānīva mṛṇālāni dhatte ’ṅgāni yad aṅganā
tataḥ kṛṣṇānurāgo ’syām antar-jvara iva sthitaḥ

mlānāni—withered; *iva*—like; *mṛṇālāni*—lotus stems; *dhatte*—has; *aṅgāni*—limbs; *yat*—since; *aṅganā*—the woman; *tataḥ*—therefore; *kṛṣṇa-anurāgaḥ*—love for Kṛṣṇa; *asyām*—in her; *antaḥ*—in the mind; *jvaraḥ*—fire; *iva*—like; *sthitaḥ*—situated.

Since her limbs are like shriveled lotus stalks, in her body love for Kṛṣṇa abides like an inner flame.

3. Śaṅkā

5.273
śaṅkā,
proṣyāgataṁ prāṇa-nāthaṁ kathaṁ paśyanti subhruvaḥ
iti śaṅkita-citteva kṛṣṇaṁ pṛcchati sā sakhīm

proṣya—after going abroad; *āgatam*—who has returned; *prāṇa*—of the life force; *nātham*—the master; *katham*—how?; *paśyanti*—they see; *su-bhruvaḥ*—the beautiful-browed women; *iti*—(end of citation); *śaṅkita*—is in doubt; *cittā*—she whose mind; *iva*—as if; *kṛṣṇam*—about Kṛṣṇa; *pṛcchati*—asks; *sā*—she; *sakhīm*—a friend.

“How can the girls possibly look at Him, the god of their life force, now that He has returned from his journey?” The young woman thus asked her confidante about Kṛṣṇa, as though she were perplexed.

COMMENTARY

Viśvanātha Cakravartī: What was expected is that their life force should have left with Him when He departed.

4. Mada

5.274

madaḥ,
rūpa-yauvana-garveṇa norvyāṁ patati te padam
tatrāpi madhu-pānaṁ te rādhe kiṁ syād ataḥ param

rūpa—of beauty; *yauvana*—of youth; *garveṇa*—due to the conceit; *na*—not; *urvyām*—on the earth; *patati*—fall; *te*—your; *padam*—foot; *tatra api*—in addition; *madhu*—liquor; *pāna*—drinking; *te*—your; *rādhe*—O Rādhā; *kim*—what?; *syāt*—might there be; *ataḥ param*—more than this (or after this).

Due to the exuberance of beauty and youth, Your feet don't touch the ground. On top of that, Rādhā, You've been drinking sweet wine. What's going to happen now?

5. Asūyā

5.275

asūyā,
prasāditā cāṭu-kāraiḥ svapne sājani rādhikā
labheya yāvad āśleṣaṁ tāvad bodho virodha-bhāk

prasāditā—pleased; *cāṭu-kāraiḥ*—by means of much flattery; *svapne*—in a dream; *sā*—she; *ajani*—became; *rādhikā*—Rādhikā; *labheya*—I would obtain; *yāvat*—to which extent that; *āśleṣam*—an embrace; *tāvat*—to that extent; *bodhaḥ*—the waking state; *virodha*—the opposite; *bhāk*—has.

In a dream, I propitiated Rādhikā with high-flown flattery. I would have obtained an embrace, but I woke up, and wakefulness was the antithesis of it.

6. Śrama

5.276
śramaḥ,
puṣpāvacayanenālaṁ kuñje viśrāmya rādhike
klamaḥ kamala-patrākṣi mukhena tava kathyate

puṣpa-avacayanena alam—enough of picking flowers; *kuñje*—in the pleasure grove; *viśrāmya rādhike*—O Rādhikā; *klamaḥ*—fatigue; *kamala*—of a lotus; *patra*—[are like] petals; *akṣi*—O girl whose eyes; *mukhena*—by the face; *tava*—your; *kathyate*—is told.

Enough of picking flowers, lotus-eyed Rādhikā. Rest in the pleasure grove. Your face is gesturing Your fatigue.

5.277
yathā vā,
chāyāpi gamana-śrāntā tava sundari rādhike
āgatya caraṇopāntaṁ viśrāntim iva yācate

Beautiful Rādhikā, even your shadow is tired of walking. Approaching the edge of my feet, it as if begs for relief.

7. Ālasya

5.278
ālasyam,
vilāsa-niḥsaha-tanor nimīlan-nayana-bhruvaḥ
niśānte nīvi-bandhādi rādhāyāḥ kurute hariḥ

vilāsa—games; *niḥsaha*—cannot tolerate; *tanoḥ*—[of Rādhā,] whose body; *nimīlat*—were closing; *nayana-bhruvaḥ*—the brows of whose eyes; *niśā*—of night; *ante*—at the end; *nīvi-bandha-ādi*—the binding of the girdle, and so on; *rādhāyāḥ*—of Rādhā; *kurute*—makes; *hariḥ*—Hari.

At the break of dawn, Hari put Rādhā's cord around Her waist, made the knot and did the rest. Her eyes were still sleepy, and Her exhausted body could no longer function in the mode of flirtation.

8. Dainya

5.279

dainyam,

kvāhaṁ kvāsau ballavendra-kumāro bahu-vallabhaḥ
kathaṁ mayy anurajyeta vṛthā tvaṁ sakhi khidyasi

Where on the one hand am I, and where on the other is He? He is the son of the king of cowherds and has many girlfriends, so why would He love me? *Sakhī,* you vainly feel sorry for me.

9. Cintā

5.280

cintā,

kṛṣṇo durlabha evāsau mano bahu-manoratham
iti cintābdhi-magnāyās taris tvaṁ me garīyasī

Kṛṣṇa is hard to attain, and my mind has many cravings. *Sakhī,* I am immersed in an ocean of anxiety, and you are a ship for me.

10. Moha

5.281

mohaḥ,

kṛṣṇo 'tidurlabhaḥ prema navaṁ vapur idaṁ mṛdu
sahāyo 'syā na ko 'pīti mūrcchaivādhāt sahāyatām

Kṛṣṇa is very hard to get, her love is young, and her body soft. She has no supporter, therefore only fainting became her support.

COMMENTARY

Viśvanātha Cakravartī: "Her love is young" means she cannot give it up, and "Her body is soft" means it cannot endure the fire of separation.

11. Smṛti

5.282
smṛtiḥ,
vismartavyāḥ katham amī rādhāyā nayanormayaḥ
yaiḥ samunmūlitaṁ cetaḥ sakhe naiva prarohati

My friend, how could I possibly forget those waves of Rādhā's eyes, by which the mind is floored and never gets up again?

12. Dhṛti

5.283
dhṛtiḥ,
dhairyaṁ bhajata bhoḥ prāṇā gataiḥ kṛṣṇaḥ kva lapsyate
avadhi-dinam īkṣadhvaṁ tad evāsthā-sthalaṁ hi vaḥ

dhairyam—steadfastness; *bhajata*—all of you should have; *bhoḥ prāṇāḥ*—O life airs; *gataiḥ*—by those that are gone; *kṛṣṇaḥ*—Kṛṣṇa; *kva*—where?; *lapsyate*—is desired to be obtained; *avadhi*—which is the end; *dinam*—the day; *īkṣadhvam*—you all should see; *tat*—that; *eva*—only; *āsthā*—of hope; *sthalam*—place; *hi*—very; *vaḥ*—your.

O life airs, remain steadfast. Has Kṛṣṇa ever been attained by those who went before time? Foresee your last day. That is your only hope.

13. Vrīḍā

5.284
vrīḍā,
paśya vakṣasi me rādhe sva-mūrtiṁ pratibimbitām
kopāt parāṅmukhīveti kṛṣṇoktyā sā tu tatrape

[One day, it so happened that Rādhā had her back turned toward Kṛṣṇa for a second:]

"Rādhā, look at Your reflection on My chest. It's as if You are averse out of anger." She became bashful when Kṛṣṇa said this.

COMMENTARY

Viśvanātha Cakravartī: Kṛṣṇa meant to say, "Now that You are facing away, Your image on My chest is like it was when You turned Your back toward Me due to being in a huff" (*Subodhinī*). What is intended to show here is that Rādhā became ashamed of Her bad temper: By Viśvanātha Kavirāja's definition, *vrīḍā* occurs because the lady bows the head due to misbehavior: *dhārṣṭyābhāvo vrīḍā vadanānamanādi-kṛd durācārāt* (*Sāhitya-darpaṇa* 3.165).

14. Capalatā

5.285

capalatā,
kṛṣṇāgamanam ākarṇya vanāt sāyaṁ vrajāṅganāḥ
manaso 'pi puraś cakrur vātāyana-pathe dṛśaḥ

Hearing at dusk that Kṛṣṇa had returned from the woodland, the young women of Vraja fixed their glances on the path via the lattice windows even before their heads turned.

COMMENTARY

Instead of *capalatā* (fickleness), the verse can be classed as *autsukya*[295] (longing) (5.290) because the lover is not present. This is Viśvanātha Kavirāja's example of *capalatā:*

anyāsu tāvad upamarda-sahāsu bhṛṅga
lolaṁ vinodaya manaḥ sumano-latāsu
mugdhām ajāta-rajasaṁ kalikām akāle
vyarthaṁ kadarthayasi kiṁ nava-mallikāyāḥ

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295 *kṛṣṇa-darśane* ***'tyutkaṇṭhayā*** *vātāyana-pathe gavākṣa-rūpe pathi manasaḥ sakāśād api dṛśaḥ puro 'gre cakruḥ.* (*Subodhinī* 5.285); *utkaṇṭhaivautsukyam* (AK 5.262).

"Hey bumblebee, amuse your wanton mind on other flowered creepers—those who are willing to tolerate friction. Why do you, at an inappropriate time, vainly pain the tender blossoms of the new jasmine?" (*Subhāṣitāvali* 735) (*Sāhitya-darpaṇa* 3.169)[296]

This verse also illustrates the *aprastuta-praśaṁsā* ornament (indirect expression) (8.106), since here a woman is indirectly talking to the lover: She rebukes him for being fickle (he wants some action, but the ladylove, a young *mugdhā,* is not in the mood).

15. Harṣa

5.286

harṣaḥ,
kṛṣṇa-vaṁśī-ninādena saṅketākṣara-śālinā
romāñcaiḥ samam uttasthur vraja-strīṇāṁ manorathāḥ

Since the music of Kṛṣṇa's flute contained the syllables of the place of the tryst, the inner longings of the young women of Vraja arose, and so did the goosebumps.

16. Āvega

5.287

āvegaḥ,
vega-viślathayā kāñcyā lagnayā pāda-padmayoḥ
mṛṇāla-ruddhā haṁsīva kācit kṛṣṇāntikaṁ yayau

Because her girdle, loose due to haste, was dangling down to her feet, some girl who was hurrying to meet Kṛṣṇa looked like a female swan laced with an aquatic filament.

296 Rūpa Gosvāmī gives a similar example of *capalatā* (*Ujjvala-nīlamaṇi* 13.96).

17. Jaḍatā

5.288
jaḍatā,
phalake likhitaṁ kṛṣṇam īkṣamāṇāṁ navābalām
sakhyas tām eva paśyanti gagane likhitām iva

A *gopī* was staring at Kṛṣṇa's portrait. Her *sakhīs* gazed at her if she were a figure painted on the canvas of thin air.

18. Viṣāda

5.289
viṣādaḥ,
ayaṁ sakhi gato yāmaḥ śyāmo vāmaḥ sa nāgataḥ
udito yāminī-nātho viṣīdanti mamāsavaḥ

ayam—this; *sakhi*—O friend; *gataḥ*—has gone; *yāmaḥ*—a period of three hours; *śyāmaḥ*—Śyāma; *vāmaḥ*—unruly (or beautiful); *saḥ*—He; *na*—not; *āgataḥ*—has come; *uditaḥ*—has risen; *yāminī-nāthaḥ*—the moon ("the beloved of the night"); *viṣīdanti*—are becoming faint; *mama*—my; *āsavaḥ*—life airs.

***Sakhī,* three hours have passed and Śyāma hasn't arrived. He is unruly. The moon has risen and my vitality has become faint.**

19. Autsukya

5.290
autsukyam,
dhanyās tāḥ sakhi bhāvinyaḥ svapne paśyanti yā harim
abhūt kaṁ doṣam ālakṣya nidrāpi vimukhī mama

***Sakhī,* those beautiful girls who see Hari in their dreams are fortunate. Perceiving some fault in me, sleep personified is averse to me.**

20. Garva

5.291
garvaḥ,
munīndrāṇāṁ ca yā vandyā dhvaja-vajrādi-lāñchanā
mad-āli-pakṣa-dvārānte nityāsau pada-paddhatiḥ

[Lalitā speaks to a girl of the rival party:]

The marks such as a flag and a thunderbolt which are praised by the best sages are in a series of footsteps just outside my friend's window.

21. Nidrā

5.292
nidrā,
rādhā nidhuvana-śrāntā nidrāti śyāma-vakṣasi
madaneneva niḥsyūtā capalā jaladopari

Fatigued on account of the labor of love, Rādhā sleeps on Śyāma's chest as though She were a lightning bolt sewn by Cupid on a dark cloud.

suptam "pāaadi pibadi cāssam" ity ādi. nidrā-suptayor ayaṁ bhedaḥ.

An example of *supti* is verse 5.42. The difference between *nidrā* (sleep, sleepiness) and *supti* (dreaming) is that the latter involves dreaming (or day-dreaming).

COMMENTARY

Viśvanātha Cakravartī: Cupid is the tailor (*Subodhinī*). This is the implied metaphor that completes the set of metaphors. That constitutes an *eka-deśa-vivarti rūpaka* (partial set of metaphors) (8.68). Here the overall *rūpaka* ornament facilitates the *utprekṣā* ornament (fanciful assumption) (a lightning sewn on a cloud).

23. Vimarśa

5.293
vimarśaḥ,
śritaḥ kim anyāṁ kiṁ vāsya saṅketa-sthala-vismṛtiḥ
kiṁ vāham iva viklāntaḥ premṇeti vimamarśa sā

She thought: "Did He go out with another girl, did He forget the place of the rendezvous, or did He, like Me, become wearied due to love?"

COMMENTARY

Traditionally, the *vyabhicāri-bhāva* is called *vibodha,* not *vimarśa,* and signifies "waking from sleep".[297] Rūpa Gosvāmī uses this meaning only for *śṛṅgāra-rasa* (*Bhakti-rasāmṛta-sindhu* 2.4.189) and calls it *prabodha* (*Ujjvala-nīlamaṇi* 13.103). In other contexts, he also calls it *bodha* and mostly interprets "awakening" in the figurative sense of "having a realization": *atha bodhaḥ—avidyā-moha-nidrāder dhvaṁsodbodhaḥ prabuddhatā* (*Bhakti-rasāmṛta-sindhu* 2.4.179).

The above verse illustrates *vitarka* (conjecture) (5.300). Ahead, Kavi Karṇapūra follows Viśvanātha Kavirāja's definition that *vitarka* is based on *saṁśaya* (doubt),[298] but Rūpa Gosvāmī says *vitarka* is based on either *vimarśa* (reflecting upon the cause) or *saṁśaya—atha vitarkaḥ, sa* ***vimarśād*** *yathā... saṁśayād yathā*

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297 *vibodho nāma āhāra-pariṇāma-nidrā-ccheda-svapnānta-tīvra-śabda-śravaṇādibhir vibhāvaiḥ samutpadyate* (*Nāṭya-śāstra* 7.77); *atha bodhaḥ—svapna-sparśana-nidhvāna-nidrā-sampūrṇatādibhiḥ. prabodhaś cetanāvāptiś ceṣṭās tatrākṣi-mardanam, śayyāyā mokṣaṇaṁ bāhu-vikṣepo 'ṅguli-moṭanam. śiraḥ-kaṇḍūyanaṁ cāṅga-valanaṁ caivam-ādayaḥ* (*Rasārṇava-sudhākara* 2.91-93); *atha vibodhaḥ—nidrāpagama-hetubhyo vibodhaś cetanāgamaḥ, jṛmbhāṅga-bhaṅga-nayana-mīlanāṅgāvaloka-kṛt.* (*Sāhitya-darpaṇa* 3.151)

298 *saṁśaya eva hi vitarkaḥ* (AK 5.262); *tarko vicāraḥ sandehād bhrū-śiro'ṅguli-nartakaḥ* (SD 3.171); *vicāraḥ = vimarśaḥ. tarkaḥ = vitarkaḥ.* (*Candrakalā* 3.171)

(*Ujjvala-nīlamaṇi* 13.73-74); ***vimarṣāt*** [299] *saṁśayādeś ca vitarkas tūha ucyate* (*Bhakti-rasāmṛta-sindhu* 2.4.132). Thus the verse features both aspects of *vitarka.* In the elaboration of verse 318, Kavi Karṇapūra says *vitarka* is involved, implicitly referring to the *saṁśaya* aspect of it, but in the elaboration of verse 322, the *vitarka* he refers to once again involves both aspects.

Viśvanātha Kavirāja's example of *vibodha* is a verse by Māgha:

cira-rati-parikheda-prāpta-nidrā-sukhānāṁ
caramam api śayitvā pūrvam eva prabuddhāḥ
aparicalita-gātrāḥ kurvate na priyāṇām
aśithila-bhuja-cakrāśleṣa-bhedaṁ taruṇyaḥ

"Although they fell asleep after their lovers, the young women woke up first. Not moving their bodies, they did not unclasp the tight embrace of their lovers' arms. Their lovers were happily sleeping as a result of the lengthy exertion of love." (*Śiśupāla-vadha* 11.13)

25. Amarṣa
26. Avahitthā

5.294
kopo 'vahitthā ca yathā,
uttiṣṭha mucyatāṁ kṛṣṇa caraṇa-graha-nigrahaḥ
naivāsmi kupitā nāpi bhavān mayy aparādhyati

Get up, Kṛṣṇa. Stop taking a hold of My feet. I am not angry, and You did not offend Me.

COMMENTARY

Pique (*māna,* or *īrṣyā)* is included in *amarṣa* (anger, indignation): *īrṣyāmarṣe* (*Bhakti-rasāmṛta-sindhu* 2.4.194). The end of the verse exemplifies concealment (*avahitthā*).

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299 Both Rūpa Gosvāmī and Kavi Karṇapūra (5.262) use the words *vimarśa* and *vimarṣa* interchangeably, but the actual verbal root is *mṛś* (to consider), whereas the other one is *mṛṣ* (to tolerate). The anomaly seems to be a copyist's mistake, because in *Prayuktākhyāta-mañjarī* (1.2.8) (1.3.11) Rūpa Gosvāmī clearly makes the difference between the two that way.

27. Ugratā

5.295
ugratā,
dhik prema bhavataḥ kṛṣṇa vakṣasaḥ sahajaḥ sakhā
yat pādālaktakais tasyāḥ kaustubho 'py adharī-kṛtaḥ

dhik—fie; *prema*—on love; *bhavataḥ*—your; *kṛṣṇa*—O Kṛṣṇa; *vakṣasaḥ*—of the chest; *sahajaḥ*—natural; *sakhā*—the friend; *yat*—because of which [love]; *pāda*—on the feet; *alaktakaiḥ*—due to much lac; *tasyāḥ*—her; *kaustubhaḥ*—the Kaustubha jewel; *api*—even; *adharī-kṛtaḥ*—was made low.

Kṛṣṇa, shame on Your love. Because of it, she put the profuse lac of her feet on You, and so the Kaustubha, the natural companion of Your chest, lost its eminent status.

28. Unmāda

5.296
unmādaḥ,
itas tatas tvāṁ paśyāmi pāṇibhyāṁ na tu labhyase
kim indrajālaṁ jānāsi rādhe kiṁ vā mama bhramaḥ

Rādhā, I see You here and there, but I cannot catch You with My hands. Is this witchcraft or My delusion?

5.297
ayaṁ tu bahudhā bhavati. tathā ca,
bhāvāntara-samāveśād ukti-vaicitryato 'pi ca
uttaraṅgatayāṅgitvād unmādo bahudhā mataḥ
tatra pralāpa ālāpaḥ saṁlāpo vipralāpakaḥ
anulāpaḥ supralāpaḥ parilāpo vilāpakaḥ
apalāpaḥ pratīlāpo vaicitryaṁ daśadhā girām (158-159)

***Unmāda* (deranged state) occurs in a variety of ways. The explanation is this: *Unmāda* has various subcategories because of an absorption in another mood, because of the amazingness**

of expression and because it is the main thing given that it has eminent waves. The ten types of amazingness of expression are: *pralāpa, ālāpa, saṁlāpa, vipralāpa, anulāpa, supralāpa, parilāpa, vilāpa, apalāpa,* and *pratīlāpa.*

ūhyāny udāharaṇāni. **Examples can be looked into.**

COMMENTARY

Rūpa Gosvāmī calls this group "*citra-jalpa*" and says they are illustrated in the "Song of the Bee" (*Bhāgavatam* 10.47.12-21) (*Ujjvala-nīlamaṇi* 14.197). Rūpa Gosvāmī introduced *citra-jalpa* in poetical theory (considering that *Ujjvala-nīlamaṇi* was composed before *Alaṅkāra-kaustubha*). His categories of *citra-jalpa* are called: *prajalpa, parijalpa, vijalpa, ujjalpa, saṁjalpa, avajalpa, abhijalpa, ājalpa, pratijalpa* and *sujalpa* (*Ujjvala-nīlamaṇi* 14.196).

The ten kinds of *citra-jalpa* are different from the twelve *vācika anubhāvas* (verbal reactions): *ālāpa, vilāpa, saṁlāpa, pralāpa, anulāpa, apalapa, sandeśa, ātideśa, apadeśa, upadeśa, nirdeśa* and *vyapadeśa* (*Ujjvala-nīlamaṇi* 11.78-104). Traditionally, these ones are listed after the *alaṅkāras* and the *udbhāsvaras*.[300]

Rūpa Gosvāmī classes *citra-jalpa* in his category called *divyonmāda* (*Ujjvala-nīlamaṇi* 14.190): *Divyonmāda* is a form of *vipralambha* (separation). Rūpa Gosvāmī says *divyonmāda* is more intense than *unmāda* (*Bhakti-rasāmṛta-sindhu* 2.4.85). For the most part, *unmāda* is a type of *vipralambha* (5.65): *unmādo hṛd-bhramaḥ prauḍhānandāpad-virahādi-jaḥ* (*Bhakti-rasāmṛta-sindhu* 2.4.79).

29. Vyādhi

5.298

vyādhiḥ,

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300 *eteṣāṁ tu bhaven mārgo yathā-bhāva-rasānvitaḥ, kāvya-vastuṣu nirdiṣṭo dvādaśābhinayātmakaḥ. ālāpaś ca pralāpaś ca vilāpaḥ syāt tathaiva ca, anulāpo 'tha saṁlāpas tv apalāpas tathaiva ca. sandeśāś cātideśaś ca nirdeśaḥ syāt tathāparaḥ, upadeśo 'padeśaś ca vyapadeśaś ca kīrtitaḥ.* (*Nāṭya-śāstra* 22.51-53)

bhramo dāhas tathonmādo vardhante yad anukṣaṇam
ādhir evāviyukto ’pi vyādhir asyāḥ sphuṭo ’bhavat

bhramaḥ—delusion; *dāhaḥ*—burning; *tathā*—and; *unmādaḥ*—derangement; *vardhante*—increase; *yat*—because; *anukṣaṇam*—every moment; *ādhiḥ*—mental pain; *eva*—only; *aviyuktaḥ*—incessant (“not connected with a separation”[301]); *api*—(used for emphasis) (or although); *vyādhiḥ*—ailment; *asyāḥ*—her; *sphuṭaḥ*—clear; *abhavat*—became.

Since her delusion, burning and derangement increase at every moment, her mental pain, incessant to boot, became an obvious ailment.

COMMENTARY

Viśvanātha Cakravartī: As a literal double meaning: Although her mental pain (*ādhi = manaḥ-pīḍā*) was not connected with the prefix *vi* (*aviyukto ’pi = vi-upasargeṇa ayukto ’pi*), it became an ailment (*vyādhi*); this is the *virodha* ornament (semblance of a contradiction).

30. Mati

5.299

matiḥ,
gokulendra-kumāras tvaṁ guṇa-ratnākaraḥ svayam
vaktuṁ kartum abhijño ’si tvayi kā caturāyatām

You, the prince of Gokula, naturally are a mine of qualities. You are eloquent and efficient. So which girl can look smart in Your eyes?

COMMENTARY

Mati denotes arriving at a meaning after due consideration: *matir vicārottham artha-nirdhāraṇam* (*Locana-rocanī* 13.79). In *bhakti-rasa* other than *śṛṅgāra,* the consideration is often based on the scriptures: *śāstrādīnāṁ vicārottham artha-nirdhāraṇaṁ matiḥ* (*Bhakti-rasāmṛta-sindhu* 2.4.140).

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301 *aviyukto viccheda-rahitaḥ* (*Subodhinī*).

31. Vitarka

5.300
vitarkaḥ,
kiṁ pīyūṣaṁ kim u viṣaṁ kiṁ himaṁ kim u vānalaḥ
abhūt kṛṣṇānurāgo 'syāṁ virodhi-dvaya-dharmakaḥ

Is it nectar or poison? Is it ice or fire? In her occurred love for Kṛṣṇa, which has opposite pairs of attributes.

COMMENTARY
The verse begins with the *sandeha* ornament (poetical doubt) (8.62).

33. Trāsa

5.301
trāsaḥ,
uccair garjati meghaughe rādhā cakita-locanā
trasyantī mādhavaṁ kaṇṭhe bhujābhyāṁ pariṣasvaje

When a mass of rainclouds loudly rumbles, fickle-eyed Rādhā becomes alarmed and embraces Mādhava on the neck with both arms.

5.302
athaiṣām aṅgāṅgi-bhāvatve dig-darśanaṁ yathā,

The *vyabhicāri-bhāvas* can assume a relation of "principal and subordinate" among themselves. The general idea is shown:

āgacchan mām abhūḥ kṛṣṇa parāsaktaḥ pathīti mām
kevalaṁ nāyaśaḥ praiti tvāṁ cety āśaṅki me manaḥ

Dear Kṛṣṇa, that You, having come in my presence, are attracted to another girl on the path is a dishonor which affects not just me, but You too. I am concerned about this.

atra pūrvārdhe glāni-bhāvo ’ṅgī śaṅkā tv aṅgam.

Here, *glāni* (weakness) in the first half of the verse is the main element, and *śaṅkā* (apprehension) is subordinate.

COMMENTARY

Usually *glāni* refers to weakness of body (*glānir vikṛtir ākṛteḥ*) (5.262), but it can also be weakness caused by worrying: *ādhinā yathā* (*Ujjvala-nīlamaṇi* 13.17): *raty-āyāsa-manastāpa-kṣut-pipāsādi-sambhavā, glāniḥ* (*Sāhitya-darpaṇa* 3.170).

5.303

evam,

sarvatra samavartitvaṁ yuktam eva mahātmanām
mayy eva samavartitvaṁ nānyatra puruṣottama

It is proper for great souls to be *samavartin* (impartial) at all times. You, Puruṣottama, are *samavartin* (Yama) only toward Me, not toward any other girl.

atra mati-bhāvo ’ṅgī asūyāṅgam.

Here *mati* (thoughtfulness) is predominant and *asūyā* (fault-finding) is subordinate.

COMMENTARY

Viśvanātha Cakravartī: Some girl in a pique speaks to Kṛṣṇa. “Samavartin” is a name of Yama, according to *Amara-koṣa* (1.1.61); the sense is He afflicts her.

5.304

evam ekasyāṅgino bahūny aṅgāni bhavanti. yathā,

Similarly, sometimes one *vyabhicārī* is predominant and others are secondary. For example:

iyaṁ gāḍhotkaṇṭhā viṣama-viṣa-digdheva hṛdi me
prasūneṣor bhagnā viśikha-phalikeva sthitavatī

ato me pratyaṅgaṁ jvalayati tudaty ākulayate
dhunīte muṣṇīte jaḍayati ca sañcarvayati ca

iyam—this; *gāḍha*—deep; *utkaṇṭhā*—longing; *viṣama*—dangerous; *viṣa*—with poison; *digdhā*—smeared; *iva*—as if; *hṛdi*—in the heart; *me*—my; *prasūna-iṣoḥ*—of Cupid ("his arrows are flowers"); *bhagnā*—broken; *viśikha*—of an arrow; *phalikā*—the arrowhead; *iva*—like; *sthitavatī*—it stayed; *ataḥ*—therefore; *me*—my; *prati-aṅgam*—each limb; *jvalayati*—it burns; *tudati*—strikes; *ākulayate*—disturbs; *dhunīte*—shakes; *muṣṇīte*—steals; *jaḍayati*—numbs; *ca*—and; *sañcarvayati*—chews; *ca*—and.

My deep longing for Kṛṣṇa stayed in my heart as if it were a broken arrowhead of one of Cupid's arrows, an arrowhead which is as if smeared with a dangerous poison. Therefore it burns, bruises, troubles, shakes, robs, numbs, and masticates all my body parts.

atra smṛti-bhāvo 'ṅgī, moha-capalatā-glāni-jaḍatā-prabhṛtīny aṅgāni. aṅgatvena naitad bhāva-śābalyam.

Here *smṛti* is predominant, and *moha* (acute bewilderment), *capalatā* (restlessness), *glāni* (weakness), *jaḍatā* (indolence) and so on are subordinate. There is no *bhāva-śabalya* because some are subordinate.

COMMENTARY

Alternatively, even by Kavi Karṇapūra's definitions the predominant element here is *vyādhi* (ailment), which can include pain in the heart: *hṛd-vyathādikaḥ vyādhi* (5.262). Rūpa Gosvāmī says *vyādhi* is the mood that arises from what is usually known as *vyādhi* (sickness).[302]

"Longing" (the word *utkaṇṭhā* in the verse) is included in the *vyabhicāri-bhāva* called *autsukya* (eagerness) (5.262): *autsukye*

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302 *doṣodreka-viyogādyair vyādhayo ye jvarādayaḥ, iha tat-prabhavo bhāvo vyādhir ity abhidhīyate.* (BRS 2.4.90)

kutukotkaṇṭhe, "*Kutuka* (curiosity) and *utkaṇṭhā* are included in *autsukya*" (*Bhakti-rasāmṛta-sindhu* 2.4.195). Ahead, Kavi Karṇapūra refers to *utkaṇṭhā* as a *vyabhicārī* (5.326).

Bhāvodaya

5.305

atha bhāvodayādi. tatra bhāvodayaḥ, yathā,

Now *bhāvodaya, bhāva-praśama, bhāva-śābalya* and *bhāva-sandhi* will be illustrated. This is an example of *bhāvodaya* (rise of a *vyabhicārī*):

ālī-janair maṇḍana-keli-kāle
vibhūṣyamāṇā vṛṣabhānu-putrī
uro-gate nīla-maṇīndra-hāre
svinnā sa-kampā pulakākulāsīt

ālī-janaiḥ—by the girlfriends; *maṇḍana-keli-kāle*—at the time of the pastime of decoration; *vibhūṣyamāṇā*—who was being adorned; *vṛṣabhānu-putrī*—Vṛṣabhānu's daughter; *uraḥ-gate*—went on the chest; *nīla-maṇīndra-hāre*—when the necklace of blue diamonds; *svinnā*—perspiring; *sa-kampā*—trembling; *pulaka-ākulā*—pervaded by horripilation; *āsīt*—became.

When the necklace of blue diamonds was placed on Her chest, Rādhā, adorned by Her friends during the pastime of decoration, perspired, trembled and had goosebumps.

atra harṣodayaḥ. **There is a rise of joy.**

COMMENTARY

Remembrance (of Kṛṣṇa) is implied at first: *nīla-maṇīndra-hāre vakṣaḥ-sthala-gate sati śrī-kṛṣṇa-smaraṇāt svinnety-ādi.* (*Subodhinī*)

Bhāva-praśama

5.306

praśamo yathā,
mlānāsi kiṁ preyasi māmakīnaṁ
hṛt pṛccha pṛcchāmi tad ity uro 'syāḥ
spṛśann idaṁ svastham iti sma kṛṣṇo
bravīti sā namra-mukhī babhūva

mlānā asi kim—why are You languid?; *preyasi*—O beloved; *māmakīnam*—My; *hṛd*—heart; *pṛccha*—ask; *pṛcchāmi*—I ask; *tat*—it; *iti*—(end of quotation); *uraḥ*—chest; *asyāḥ*—Her; *spṛśan*—while touching; *idam*—this; *sva-stham*—healthy ("abiding in itself"); *iti*—in this way; *sma*—(used for expressing the past); *kṛṣṇaḥ*—Kṛṣṇa; *bravīti*—He says; *sā*—She; *namra-mukhī*—one whose face is lowered; *babhūva*—became.

Rādhā, My love, why are You languid? "Ask My heart." Touching Her chest, Kṛṣṇa said: "I am asking it… It is healthy (*svastha*) (as a double meaning: It stays by itself)." She lowered Her face.

atra viṣāda-praśamaḥ. **There is a cessation of despondency.**

Bhāva-śābalya

5.307

śābalyaṁ yathā,
krodhāndhā guravo janās taralitaṁ durvāram etan mano
marma-ccheda-karī khalokti-racanā ramyaḥ sa vaṁśī-svanaḥ
kīnāśo bhavaneśvaras trijagatī-lāvaṇya-lakṣmī-patiḥ
premānanda-rasaḥ sa eva tanumān kṛṣṇaḥ kim īhe sakhi

The elders are blinded by anger, my fickle mind is hard to control, the manner of the wicked people's remarks cuts to the quick, the sound of the flute is alluring, my husband is cruel, and Kṛṣṇa, the proprietor of the excellence of the loveliness of the three worlds, is the personification of the Rasa of the bliss of love. *Sakhī,* what can I do?

atra bhaya-capalatā-śaṅkā-harṣāsūyautsukyāni pṛthak pṛthag eva sthitāni.

Here these *vyabhicārīs* take place and exist separately from one another: *bhaya* (fear), *capalatā* (restlessness), *śaṅkā* (apprehension), *harṣa* (joy), *asūyā* (fault-finding) and *autsukya* (desire).

Bhāva-sandhi

5.308

atha sandhiḥ, "mlānāsi kiṁ preyasi" ity-ādau caturtha-pādārdhe "sā namra-mukhī babhūva" iti viṣāda-nirgame lajjāgamaḥ, anayoḥ sandhiḥ.

An example of *bhāva-sandhi* is in verse 306, where "She lowered Her face" signifies the rise of bashfulness while despondency was ceasing. There is a junction (*sandhi*) of the two. Other examples are shown:

5.309

yathā vā,
suciram anucarībhiḥ pāṭhitāṁ kṛṣṇa-gāthāṁ
sadasi śuka-vadhūbhiḥ śṛṇvatī gīyamānām
praṇaya-sadayam ekaṁ āsu vinyasyatīyaṁ
cakita-cakitam anyan netram āsye gurūṇām

suciram—for a long time; *anucarībhiḥ*—by female ttendants; *pāṭhitām*—recited; *kṛṣṇa-gāthām*—Kṛṣṇa's song; *sadasi*—in the assembly; *śuka-vadhūbhiḥ*—by female parrots; *śṛṇvatī*—while listening to; *gīyamānām*—being sung; *praṇaya-sadayam*—in a manner of having compassion due to tenderness; *ekam*—one [eye]; *āsu*—on them; *vinyasyati*—places; *iyam*—She; *cakita-cakitam*—in a manner of being more afraid than afraid; *anyat netram*—the other eye; *āsye*—on the face; *gurūṇām*—of the elders.

While listening to Kṛṣṇa's ballad sung by the fmale parrots for a long time and read by the female attendants in the gathering, with compassion due to tenderness She directs one eye to the parrots, and out of fright She directs the other to Her elders' faces.

atrautsukya-trāsayoḥ sandhiḥ. ete cokta-prakārāḥ svayaṁ vyaṅgyā api bhāvāntara-vyañjakāḥ syuḥ. yathā "kvāhaṁ gopa-vadhūr" ity-ādau dainyādibhiḥ pratipada-vyaṅgyair bhāvair avahitthā-bhāva eva vyajyate.

This is a junction of *autsukya* (desire) and *trāsa* (sudden fear).

Moreover, although the *vyabhicāri-bhāvas* are automatically implied in those various ways, they can suggest another *vyabhicārī.* In verse 4.7, for instance, the *vyabhicārī* called *avahitthā* (concealment) is implied by *dainya* (meekness) and by other *vyabhicārīs,* which are implied at every step.

COMMENTARY

Like any other implied sense, a *vyabhicāri-bhāva* is implied either eminently (first-rate), not so eminently (second-rate), or obviously (third-rate).

5.310

yathā vā,
nābhyañjanīyaṁ sakhi me bhavatyā
nodvartanīyaṁ ca vapuḥ kadāpi
na sāvadhānā sva-nakheṣv asīti
nanāndur agre nijagāda gopī

na—not; *abhyañjanīyam*—should be massaged; *sakhi*—O friend; *me*—my; *bhavatyā*—by you; *na*—not; *udvartanīyam*—should be rubbed; *ca*—and; *vapuḥ*—body; *kadā api*—never; *na*—not; *sāvadhānā*—careful; *sva-nakheṣu*—about your nails; *asi*—you are; *iti*—(end of citation); *nanānduḥ*—of the sister of the husband; *agre*—in front; *nijagāda*—spoke; *gopī*—a cowherd girl.

"*Sakhī,* you should neither massage nor rub my body. You're not careful with your nails." A *gopī* thus spoke in the presence of her sister-in-law.

atra sva-gātra-lagna-nakha-kṣata-gopanaṁ praty avahitthā vyaṅgyā, tayā ca na me gṛha-pateḥ saṅgaḥ kadāpy abhūt yenaitat

sambhāvanīyam, tena kṛṣṇa-saṅga-jam eveti vrīḍā. tenaite vyaṅgyā vyaṅgyāntara-vyañjakāś ca bhavantīti.

The *avahitthā vyabhicārī* is implied: She is concealing the nail marks on her body. And that suggests the *vrīḍā vyabhicārī* (bashfulness), in this way: "I did not have intercourse with my husband, so the nail marks cannot posssibly be explained that way. Therefore my nail marks occurred while sleeping with Kṛṣṇa."

Thus here also it is shown that the *vyabhicārīs* are implied and can hint at another implied sense.

5.311

atha prastāra-prakāreṇoktānāṁ ṣoḍaśa-vidhānāṁ śābalyānāṁ bhedān āha. tatra sandhy-uttarāḥ—u pra śa sa,

Now the sixteen categories of *śābalya,* enounced in the manner of a sequence (5.264-266), will be described. Of those, this illustrates the first variety in *sandhi-uttara* (the four which end with *bhāva-sandhi*): *udaya-praśama-śābalya-sandhi,*

pādaṁ muñca vimuñca mānini ruṣaṁ pratyehi ruṇ me gatā
śrī-gopendra-sute svabhāva-kuṭile kā roṣam ākāṅkṣati
ity anyonya-kathāsu keśi-mathane bhūyaḥ padaṁ dhitsati
śraddhādhikya-dhṛtena tat-kara-yugenāsyaṁ rudaty apy adhāt

pādam—the foot; *muñca*—give up; *vimuñca*—give up; *mānini*—O girl in a pique; *ruṣam*—anger; *pratyehi*—you should know; *ruṭ*—anger; *me*—my; *gatā*—is gone; *śrī-gopa-indra-sute*—when the beautiful son of the king of cowherds; *svabhāva-kuṭile*—who is crooked by nature; *kā*—which girl?; *roṣam*—anger; *ākāṅkṣati*—wants (or needs); *iti*—in this way; *anyonya*—mutual; *kathāsu*—during verbal exchanges; *keśi-mathane*—when Kṛṣṇa ("the crusher of Keśī"); *bhūyaḥ*—again; *padam*—the foot; *dhitsati*—wanted to hold; *śraddhā*—desire; *ādhikya*—with much; *dhṛtena*—held; *tat-kara-yugena*—by means of his pair of hands; *āsyam*—the face; *rudatī*—she is weeping; *api*—even; *adhāt*—held.

“Let go of my feet.” “Huffy girl, give up your anger.” “You should know that my anger is gone. Which girl needs anger when the beautiful prince of cowherds is crooked by nature?” Given that Kṛṣṇa still wanted to clasp her feet during their verbal exchange, with tearful eyes she took His hands, which she held with great desire, and placed them on her face.

atra “pādaṁ muñca” ity amarṣodayaḥ, “vimuñca mānini ruṣam” iti kṛṣṇa-vākyākūtena “ruṇ me gatā” iti roṣa-praśamaḥ, tataḥ “śrī-gopendra-sute” iti matiḥ, “svabhāva-kuṭila” ity asūyā, “kā roṣam ākāṅkṣati” ity avahitthā. ebhiḥ śābalyam. “śraddhā” ity-ādinautsukyam, “rudati” iti dainyam. anayoḥ sandhiḥ.

There is a rise of indignation (*amarṣa bhāvodaya*) in “Let go of my feet.” In “My anger is gone”, there is a cessation of anger (*roṣa bhāva-praśama*) due to the purpose of Kṛṣṇa’s words “Huffy girl, give up your anger.” Afterward, there is a *śābalya* of these three: *mati* (thoughtfulness) in “the beautiful prince of cowherds”, *asūyā* (fault-finding) in “crooked by nature”, and *avahitthā* (concealment) in “Which girl needs anger?” Then there is a *sandhi* of these two: *autsukya* (desire) in “She held His hands with great desire”, and *dainya* (meekness) in “tearful”.

5.312

atha śa u pra sa,

(*śābalya, udaya, praśama, sandhi*)

he mugdhākṣi pariṣvajasva kaṭhinā vajrād api tvaṁ guṇās
te te te kva gatā iti kṣaṇam abhūt tūṣṇīṁ tato nirvṛtaḥ
sphūrtyānanda-layena tena mahatā svābhāvikenāpy aho
tad-viccheda-davoṣmaṇā ca yugapad dvedhābhibhūto hariḥ

he mugdha-akṣi—O girl with lovely eyes; *pariṣvajasva*—embrace; *kaṭhināḥ*—hard; *vajrāt*—than a thunderbolt; *api*—even; *tvam*—you; *guṇāḥ*—qualities; *te te*—those various ones; *te*—of yours; *kva*—where?; *gatāḥ*—went; *iti*—(end of citation); *kṣaṇam*—for a moment; *abhūt*—he became; *tūṣṇīm*—silent; *tataḥ*—after that; *nirvṛtaḥ*—happy; *sphūrtyā*—by a vision; *ānanda-layena*—by a

mergence in bliss; *tena*—by that [mergence]; *mahatā*—great; *svābhāvikena*—natural; *api*—even; *aho*—how amazing; *tat-viccheda*—of separation from her; *dava*—of the fire; *uṣmaṇā*—by the heat; *ca*—and; *yugapat*—simultaneously; *dvedhā*—in two ways; *abhibhūtaḥ*—was overcome; *hariḥ*—Hari.

[Kṛṣṇa feels the pang of separation:]
"Girl with lovely eyes, give me a hug. You're even harder than a thunderbolt. Where did all those qualities of Yours go?" Hari remained silent for a moment. Then He blissed out by having a vision of Her. How amazing, He was overcome in two ways at once: by a mergence in bliss and by the heat of the fire of separation from Her.

atra "pariṣvajasva" ity autsukyam, "kaṭhinā" ity-ādy asūyā, "te te guṇāḥ" iti smṛtiḥ, tribhiḥ śavalatā. "tūṣṇīṁ" iti jaḍatodayaḥ. "tato nirvṛtaḥ sphūrtyā" iti pūrva-pūrva-bhāva-praśamaḥ. tataḥ sphūrty-anantaraṁ "ānanda-layena" "viccheda-davoṣmaṇā" ca "dvedhābhibhūtaḥ" iti harṣa-viṣādayoḥ sandhiḥ.

There is a *śābalya* of these three: *autsukya* (desire) in "Give me a hug", *asūyā* (fault-finding) in "You're hard", and *smṛti* in "those qualities of Yours." There is a beginning of indolence (*jaḍatā bhāvodaya*) in "He became silent." The words "Then He blissed out by having a vision" signal the cessation of the previous *vyabhicārīs.* After the vision, there is a *sandhi* of these two, both referred to in "overcome in two ways" as follows: *harṣa* (joy) in "a mergence in bliss", and *viṣāda* (dejection) in "the heat of the fire of separation".

5.313
pra śa u sa,
(*praśama, śābalya, udaya, sandhi*)

gato me santāpo bhavati hi manasy āgata iva
priyaṁ te hā kaṣṭaṁ manasi katham adyāgata iti
puraḥ paścāt pārśve manasi ca sadaiveti pulakiny
abhūd rādhā paścād amṛta-viṣa-nadyoḥ kim aviśat

gataḥ—is gone; *me*—my; *santāpaḥ*—affliction; *bhavati*—O you[303]; *hi*—indeed (or because); *manasi*—in the mind; *āgataḥ*—has arrived; *iva*—as if; *priyam*—lover; *te*—your; *hā*—aah; *kaṣṭam*—the hardship; *manasi*—in the mind; *katham*—how?; *adya*—now; *āgataḥ*—he has come; *iti*—(end of citation); *puraḥ*—in front; *paścāt*—behind; *pārśve*—at the side; *manasi*—in the mind; *ca*—and; *sadā*—always; *eva*—only; *iti*—therefore; *pulakinī*—with gosse bumps; *abhūt*—became; *rādhā*—Rādhā; *paścāt*—afterward; *amṛta-viṣa-nadyoḥ*—in the two rivers of nectar and poison; *kim*—why?; *aviśat*—entered.

"I saw Kṛṣṇa. My pain is gone." "Girlfriend, You mean Your lover as if came in Your mind." "Aah. But why do you say He as if came in My mind? He's always in front of Me, at My back, at My side and in My mind." Rādhā felt an upsurge of goosebumps. But afterward why did She enter both a river of nectar and a river of poison?

atra sphūrtyā svāsthyānubhave "gato me santāpaḥ" iti glāneḥ praśamaḥ. tataḥ sakhī-vākyānantaraṁ "hā kaṣṭam" iti viṣādaḥ. "manasi katham" ity-ādi sakhīṁ praty asūyā, "puraḥ paścād" ity unmādaḥ. ebhiḥ śābalyam. "pulakinī" iti harṣodayaḥ. "amṛta-viṣa-nadyoḥ" iti harṣa-mohayoḥ sandhiḥ.

There is a cessation of weakness (*glāni bhāva-praśama*) in "My pain is gone", given that She was in good spirits again by having such a vision. Then there is a *śābalya* of these three: *viṣāda* (dejection) in "Aah", *asūyā* (fault-finding) directed at her friend in "But why do you say He as if came in My mind?", and *unmāda* (derangement) in "He is always in front of Me, at My back" and so on. There is a rise of joy (*harṣa bhāvodaya*) in "She had goosebumps." There is a *sandhi* of *harṣa* (joy) and *moha* (acute bewilderment) in "She entered a river of nectar and a river of poison".

COMMENTARY

Viśvanātha Cakravartī: She alternately entered both rivers when Her *unmāda* was halfway: Her joy occurred due to meeting Him

303 *he bhavati rādhe* (*Subodhinī*).

by a lack of proper judgement, and her bewilderment (*moha*) (or dejection, *viṣāda*)[304] took place due to separation from Him by properly reflecting upon the situation. The river of nectar represents the adventitious bliss derived by the *unmāda,* and the river of poison represents the real pain of separation.

5.314

pra u śa sa,

(*praśama, udaya, śābalya, sandhi*)

paścād etya śanair ariṣṭa-mathanas tāṁ sasvaje sāhasāt
tat-saṁsparśa-rasena sā smita-mukhī sadyo 'vicārād abhūt
ālībhyaḥ pariśaṅkayāruṇa-mukhī dhig dhūrtatāṁ dhūrta te
dhiṅ meti tvarayāpasārita-tanur vyāvṛtya tūṣṇīṁ sthitā

paścāt—from behind; *etya*—approaching; *śanaiḥ*—slowly; *ariṣṭa-mathanaḥ*—Kṛṣṇa ("the pulverizer of Ariṣṭa"); *tām*—her; *sasvaje*—embraced; *sāhasāt*—by force; *tat-saṁsparśa*—of touching him; *rasena*—by the enjoyment; *sā*—she; *smita-mukhī*—she on whose mouth is a smile; *sadyaḥ*—at once; *avicārāt*—after not considering; *abhūt*—became; *ālībhyaḥ*—the friends; *pariśaṅkayā*—due to fearing; *aruṇa-mukhī*—red-faced; *dhik*—fie; *dhūrtatām*—on being a rake; *dhūrta*—O rake; *te*—your; *dhik mā*—fie on me; *iti*—(end of citation); *tvarayā*—with speed; *apasārita-tanuḥ*—she by whom the body is made to go away; *vyāvṛtya*—after turning around; *tūṣṇīm*—silent; *sthitā*—stayed.

Slowly approaching from behind, Kṛṣṇa embraced her by force. She immediately smiled due to the joy of His touch, but without considering the matter. Then, apprehensive of her friends' reaction, she became red-faced and exclaimed: "Fie on Your rakeness, You rake, and fie on me." She moved aside quickly, turned around and kept silent.

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304 *āgantukānandena kadācid amṛta-nadyāṁ tasyā praveśaḥ. sāhajika-viraha-sphūrtyā ca viṣa-nadyāṁ praveśaḥ. sandhir iti—unmādāvasāne 'rdha-bāhye. avicāra-vicārotthau yau saṁyoga-viyogau taj-janyayor harṣa-**moha**yoḥ sandhir ity arthaḥ.* (Parimal edition of *Subodhinī*); *…harṣa-**viṣāda**yoḥ sandhir ity arthaḥ.* (Purī Dāsa's edition of *Subodhinī*)

atra "smita-mukhī" ity amarṣa-praśamaḥ. "ālībhyaḥ pariśaṅkayā" iti śaṅkodayaḥ. "aruṇa-mukhī" iti "dhig dhūrtatām" iti "dhiṅ mā" iti punar amarṣogratā-glānibhiḥ śābalyam. "tvarayāpasārita-tanuḥ" iti capalatā, "vyāvṛtya tūṣṇīṁ sthitā" iti dhairyam. anayoḥ sandhiḥ. ete sandhy-uttarāś catvāraḥ.

There is a cessation of indignation (*amarṣa bhāva-praśama*) in "She smiled". There is a rise of apprehension (*śaṅkā bhāvodaya*) in "Apprehensive of her friends' reaction". There is a *śābalya* of these three: *amarṣa* once again, in "red-faced", *ugratā* (arrogance) in "Fie on Your rakeness" and *glāni* (weakness) in "Fie on me". There is a *sandhi* of these two: *capalatā* (fickleness) in "She moved aside quickly" and *dhairya* (steadiness) in "She turned around and kept silent". This concludes the four kinds of *sandhy-uttara* (those that end with *bhāva-sandhi*).

5.315
sa u pra śa,
(*sandhi, udaya, praśama, śābalya*)

akrūro 'dyāgata iti mukha-mlāni-hṛt-kampa-bhājaḥ
stambho jātaś ciram atha sakhī-sāntvanair bodha āsīt
prātaḥ kṛṣṇo 'py ahaha mathurām ity apūrṇe janokte
pratyāvṛttais tribhir atha punaḥ saiva pūrṇā babhūva

akrūraḥ—Akrūra; *adya*—today; *āgataḥ*—has arrived; *iti*—therefore; *mukha-mlāni*—witheredness of the face; *hṛt-kampa*—and shaking of the heart; *bhājaḥ*—of she who had; *stambhaḥ*—the paralysis; *jātaḥ*—occurred; *ciram*—for a long time; *atha*—afterward; *sakhī*—of the friends; *sāntvanaiḥ*—by the soothing words; *bodhaḥ*—awakening; *āsīt*—occurred; *prātaḥ*—in the morning; *kṛṣṇaḥ*—Kṛṣṇa; *api*—also; *ahaha*—alas; *mathurām*—[will go] to Mathurā; *iti*—in this way; *apūrṇe*—was incomplete; *jana-ukte*—when what was said by people; *pratyāvṛttaiḥ*—which came back; *tribhiḥ*—by the three; *atha*—afterward; *punaḥ*—again; *sā eva*—that same girl; *pūrṇā*—filled; *babhūva*—became.

When she heard "Akrūra has arrived", the girl's face withered, her heartbeat became erratic, and she was stunned for a while. She was revived by her friends' soothing words. But when someone said "Tomorrow morning, Kṛṣṇa will go to…" without completing the sentence, she was again overcome by those three states.

atra "mukha-mlāni-hṛt-kampa-bhājaḥ" iti glāni-śaṅkayoḥ sandhiḥ. tataḥ "stambho jātaḥ" iti jaḍatodayaḥ. "sakhī-sāntvanaiḥ" iti tat-praśamaḥ. "pratyāvṛttais tribhiḥ" iti glāni-śaṅkā-jāḍyaiḥ śābalyam.

There is a *sandhi* of *glāni* (weakness) and *śaṅkā* (apprehension) in "Her face withered and her heartbeat became erratic". Afterward, there is a rise of inertia (*jaḍatā bhāvodaya*) in "She was stunned." They cease with "She was revived by her friends' soothing words." There is a *śābalya* of *glāni, śaṅkā* and *jaḍatā* in "She was again overcome by those three states."

5.316

sa pra u śa,

(*sandhi, praśama, udaya, śābalya*)

meghāloke pulakita-tanur vidyud-ālokane sā
vyābhugna-bhrūs tad-upaśamane suprasannānanenduḥ
bhūyo vidyud-valaya-kalane lohitākṣī mṛgākṣī
dhārāpāte rudita-malinī-bhāva-mūrcchāḥ prapede

megha—a cloud; *āloke*—in seeing; *pulakita*—is in horripilation; *tanuḥ*—she whose body; *vidyut*—lighning; *ālokane*—in seeing; *sā*—she; *vyābhugna*—are bent; *bhrūḥ*—she whosebrows; *tat-upaśamane*—when there is the cessation of that (seeing lightning); *suprasannā*—she is content; *ānana-induḥ*—she has a moon-like face; *bhūyaḥ*—again; *vidyut*—of lightning; *valaya*—the multitude; *kalane*—in reckoning; *lohita-akṣī*—red-eyed; *mṛga-akṣī*—doe-eyed girl; *dhārā*—of a downpour; *āpāte*—where there is a fall; *rudita*—weeping; *malinī-bhāva*—being sullied; *mūrcchāḥ*—and fainting; *prapede*—she obtained.

When the doe-eyed girl sees a cloud, she has goosebumps. When she sees lightning, she frowns. When the lightning stops, her moon-like face is happy. When she again notices lightning, her eyes turn red. And when there is a downpour, she weeps, becomes gloomy and faints.

meghāloke kṛṣṇāgamana-bhramāt pulakita-tanutvena harṣaḥ. vidyud-ālokanena vipakṣa-ramaṇī-buddhyāsūyā, anayoḥ sandhiḥ. tad-upaśamane suprasannety asūyā-praśamaḥ. bhūya ity-ādinā lohitākṣīty amarṣodayaḥ. dhārāpāte sati megha evāyam iti ruditeti viṣādaḥ, malinī-bhāveti glāniḥ, mūrccheti mohaḥ. ebhiḥ śābalyam.

There is a *sandhi* of these two: *harṣa* (joy), by having goosebumps due to mistaking a cloud for Kṛṣṇa, and *asūyā* (jealousy) by mistaking lightning for a rival ladylove. When the lightning stopped, the jealousy ceased (*asūyā bhāva-praśama*), in reference to "She is happy". There is a rise of indignation (*amarṣa bhāvodaya*) in being red-eyed after she again perceived lightning. Then there is a *śābalya* of these three, because when the downpour occurred she realized that the cloud was just a cloud: *viṣāda* (dejection) in "She wept", *glāni* (weakness) in "She became gloomy", and *moha* (acute bewilderment) in "She fainted".

COMMENTARY

Rūpa Gosvāmī says mistaking one thing for another is *unmāda* (Commentary 5.65).

5.317

pra u sa śa,

(*praśama, udaya, sandhi, śābalya*)

asākṣād eva tvaṁ bhavasi nahi sākṣād iti ruṣe
prakupyantī kṛṣṇe gatavati nirāgasy api padam
tvarātaṅka-vyagrā kapaṭam iti tasmin viditavaty
aho nānā-bhāva-vyatikaravatīyaṁ vijayate

asākṣāt—not directly (not in His presence[305]); *eva*—only; *tvam*—you; *bhavasi*—exist; *nahi*—not; *sākṣāt*—directly; *iti*—(end of citation); *ruṣe*—at anger; *prakupyantī*—angry; *kṛṣṇe gatavati*—when Kṛṣṇa was going; *nirāgasi*—who had done no wrong; *api*—although; *padam*—to the foot; *tvarā*—by haste; *ātaṅka*—and by trepidation; *vyagrā*—she is agitated; *kapaṭam*—fake; *iti*—in this way; *tasmin viditavati*—when He understood; *aho*—how amazing; *nānā-bhāva*—of various emotions; *vyatikaravatī*—who has a mix; *iyam*—she; *vijayate*—is supereminent.

"You activate yourself when He is not here, and you deactivate yourself when He is here." Thus getting angry at her anger when offenseless Kṛṣṇa reached her feet, she became nervous with butterflies in her stomach and with trepidation. Oh, how glorious is she who had a medley of emotions when He realized that Her *māna* is fake!

atra "sākṣān na bhavasi" iti prāg-jātasyāmarṣasya praśamaḥ. tato "ruṣe kupyantī" iti roṣaṁ prati kopodayaḥ. paścāt kṛṣṇa-pāda-patane "tvarātaṅka-vyagrā" iti capalatā-śaṅkayoḥ sandhiḥ. tato "nānā-bhāva-vyatikara" iti vrīḍā-mada-smṛti-śaṅkā-trāsādibhiḥ śābalyam.

Indignation (*amarṣa*) had occurred at first, and there is a cessation of it in "You deactivate yourself when He is here." Afterward, in "getting angry at her anger", there is a rise of anger (*kopa bhāvodaya*) at anger.

Subsequently, there is a *sandhi* of restlessness (*capalatā*) and apprehension (*śaṅkā*) in "nervous with butterflies in her stomach and with trepidation". After that, in "the medley of emotions", there is a *śābalya* of *vrīḍā* (embarrassment), *mada* (overexcitement), *smṛti* (remembrance), *śaṅkā* (apprehension), *trāsa* (sudden fear) and so on.

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305 *śrī-kṛṣṇasyāsākṣād eva tvaṁ prādurbhavasi, na tu tasya sākṣād iti* (*Subodhinī*).

5.318
u pra sa śa,
(*udaya, praśama, sandhi, śābalya*)

gaṇḍe kuṇḍala-padmarāga-mahaso bimbaṁ prati preyasaḥ
pārakyo 'dhara-rāga ity aruṇitāpāṅgī calaṁ vīkṣya tam
snigdhākṣī dayito ruṣaṁ viditavān no veti dolāyitā
nyañcad-vaktratayā vicārya ca mṛṣā mānaṁ dadhe rādhikā

gaṇḍe—on the cheek; *kuṇḍala*—of the earring; *padmarāga*—of the ruby; *mahasaḥ*—of the effulgence; *bimbam*—to the reflection (*pratibimba*); *prati*—in reference; *preyasaḥ*—of the lover; *pārakyaḥ*—belonging to another; *adhara-rāgaḥ*—the redness of the lips (because of chewing betel nut); *iti*—therefore; *aruṇita*—are reddened; *apāṅgī*—she the corners of whose eyes; *calam*—moving; *vīkṣya*—after seeing; *tam*—that [reflection]; *snigdha-akṣī*—she whose eyes are affectionate; *dayitaḥ*—the lover; *ruṣam*—anger; *viditavān*—knew; *no vā*—or not; *iti*—in this way; *dolāyitā*—swinging (mentally); *nyañcat*—is bowing; *vaktratayā*—by being one whose face; *vicārya*—after considering; *ca*—and; *mṛṣā*—false; *mānam*—pique; *dadhe*—did; *rādhikā*—Rādhikā.

Rādhikā thought that the reflection of the ruby inlaid in Her lover's earring dangling on His cheek was a redness from the lips of a rival girl. Therefore Her eyes reddened. But when She saw the reflection moving, She realized Her mistake, and so Her eyes became affectionate again. Then She wondered: "Does He know that I got angry just now?" Upon considering the matter with a bowed head, She implemented a false pique.

atra "gaṇḍe" ity ādināmarṣodayaḥ. "calaṁ vīkṣya" iti tasya praśamaḥ. "ruṣaṁ viditavān no vā" iti śaṅkā-vitarkābhyāṁ sandhiḥ. "nyañcad-vaktratayā" iti vrīḍā. "vicārya" iti matiḥ. "mṛṣā mānam" ity avahitthā. ebhiḥ śābalyam. ete catvāraḥ śabalottarāḥ.

There is a rise of indignation (*amarṣa bhāvodaya*) in the first sentence. In "She saw the reflection moving", there is a

cessation of the indignation. In "Does He know that I got angry just now?", there is a *sandhi* of *śaṅkā* (apprehension) and *vitarka* (conjecture). Then there is a *śābalya* of these three: *vrīḍā* (bashfulness) in "with a bowed head", *mati* (thoughtfulness) in "upon considering the matter", and *avahitthā* (concealment) in "false pique". This concludes the four kinds of *śābalyottara* (those that end with *bhāva-śābalya*).

5.319
u śa sa pra,
(*udaya, śābalya, sandhi, praśama*)

priyāloke dṛṣṭiṁ namayati tam anyāṁ prati lasad-
dṛśaṁ snigdhārakta-pracala-nayanā paśyati vadhūḥ
punaḥ paśyaty asmin smita-pulaka-saṅgopana-parā
haṭhāt tenāśliṣṭā sapadi gata-vāmyā samabhavat

priya—by the lover; *āloke*—when there was seeing; *dṛṣṭim*—the eye; *namayati*—she bows; *tam*—him; *anyām*—another girl; *prati*—toward; *lasat*—are shining; *dṛśam*—he whose eyes; *snigdha-ārakta-pracala-nayanā*—she whose eyes are affectionate, reddish, and fickle; *paśyati*—she sees; *vadhūḥ*—the young woman; *punaḥ*—again; *paśyati asmin*—when he sees; *smita*—on smiling; *pulaka*—goosebumps; *saṅgopana*—and on concealing; *parā*—she is intent ("she whose highest thing is"); *haṭhāt*—by force; *tena*—by him; *āśliṣṭā*—embraced; *sapadi*—at once; *gata-vāmyā*—one whose contrary mood is gone; *samabhavat*—she became.

When he espied her, the young woman lowered her eyes. When she looked up, she caught him casting a splendid glance at another girlfriend, and so her eyes became simultaneously affectionate, reddened, and fickle. When he again beheld the young woman, she beamed a smile and tried to conceal her goosebumps. Hugged by him by force, she immediately lost her mood of contrariness.

atra "dṛṣṭiṁ namayati" iti vrīḍodayaḥ. "snigdhārakta-pracala-nayanā" ity autsukya-krodha-capalatānāṁ śābalyam. mām

anādṛtyānyāṁ paśyatīti krodhaḥ, "smita-pulaka" iti mada-harṣayoḥ sandhiḥ. "sapadi gata-vāmyā" iti krodhādi-praśamaḥ.

There is a rise of bashfulness in "She lowered her eyes". There is a *śābalya* of desire, anger, and fickleness in "Her eyes became affectionate, reddened, and fickle." The anger (implied from reddened eyes) took place because he disregarded the girl and looked at another girl. There is a *sandhi* of *mada* (overexcitement) and *harṣa* (joy) in "She beamed a smile and had goosebumps." In "She immediately lost her mood of contrariness", there is a cessation of anger.

5.320

sa u śa pra,

(*sandhi, udaya, śābalya, praśama*)

yad-āloke pūrvaṁ bhujaga iti sambhrānta-cakitā
priyāgre tām eva srajam urasi sadyo vidadhatī
sakhīṣu smerāsu bhrū-kuṭi-taralārakta-nayanā
pariṣvaktā tena druta-viśada-cittā samajani

yat—which [garland]; *āloke*—upon seeing; *pūrvam*—before; *bhujagaḥ*—a snake; *iti*—in this way; *sambhrānta*—due to a delusion; *cakitā*—afraid; *priya-agre*—in front of the lover; *tām eva srajam*—that same garland; *urasi*—on the chest; *sadyaḥ*—at once; *vidadhatī*—she put; *sakhīṣu*—when her friends; *smerāsu*—were smiling; *bhrū-kuṭi*—on which there are frowns; *tarala*—are fickle; *ārakta*—and are reddened; *nayanā*—she whose eyes; *pariṣvaktā*—embraced; *tena*—by him; *druta*—quickly; *viśada*—is clear; *cittā*—one whose mind; *samajani*—became.

The *sakhīs* offered her a garland, but she became frightened by mistaking it for a snake ("In separation from him, the garland will afflict me like a snake"). In her lover's presence, however, she at once put the garland on her chest. Her *sakhīs* found this amusing, but she looked at them and frowned with fickle and reddish eyes. He hugged her, and her mind quickly became serene.

atra "sambhrānta-cakitā" iti trāsa-capalatābhyāṁ sandhiḥ. "priyāgre tām eva srajam urasi sadyo vidadhatī" ity autsukyodayaḥ. "bhrū-kuṭi-taralārakta-nayanā" iti bhrū-kuṭir ity asūyā, taraleti capalatā, ārakteti krodhas taiḥ śābalyam. "druta-viśada-cittā" iti praśamaḥ.

There is a *sandhi* of *trāsa* (sudden fear) and *capalatā* (fickleness) in "She became frightened due to the mistake." There is a rise of desire in "She at once put the garland on her chest." As regards "She frowned with fickle and reddish eyes", there is a *śābalya* of *asūyā* (fault-finding) in "She frowned", *capalatā* in "fickle" and *krodha* (anger) in "reddened". There is a cessation of those in "Her mind quickly became serene".

5.321

śa sa u pra,

(*śābalya, sandhi, udaya, praśama*)

māṁ paśyantyās tava kim aruṇābhugna-bhagnā dṛg-antā
niṣpande 'trādhara-kisalaye gūḍha-lakṣyā vivakṣā
hāso jātāṅkura iva kiyat tena citte pramodo
vāmatvaṁ te bahir iti harer vāci rādhā jahāsa

mām—at me; *paśyantyāḥ*—who are looking; *tava*—your; *kim*—whether; *aruṇa*—red; *ā-bhugna*—slightly crooked; *bhagnāḥ*—broken (intermittent); *dṛg-antāḥ*—sidelong glances ("corners of the eyes"); *niṣpande*—are motionless; *atra*—now; *adhara-kisalaye*—given that the bud-like lips; *gūḍha*—subtly; *lakṣyā*—can be perceived; *vivakṣā*—what is desired to be expressed; *hāsaḥ*—smiling; *jāta-aṅkuraḥ*—one whose sprout has occurred; *iva*—as if; *kiyat*—somewhat; *tena*—therefore; *citte*—in the mind; *pramodaḥ*—pleasure; *vāmatvam*—being contrary; *te*—your; *bahiḥ*—outside; *iti*—(end of citation); *hareḥ*—of Hari; *vāci*—when there was the speech; *rādhā*—Rādhā; *jahāsa*—laughed.

“Honey, why are the sidelong glances that You cast at Me red, slightly crooked, and intermittent? Given that Your bud-like lips are motionless, what You mean to say is too subtle to catch. Your heehaw has somewhat sprouted. Your mind must be blissed out. Sweetheart, Your mood of contrariness has come out.” Rādhā laughed when Hari said this.

atra aruṇeti kopaḥ, ābhugnety asūyā, bhagneti trapā, tābhiḥ śābalyam. niṣpandatva-gūḍha-vivakṣābhyāṁ dhṛti-capalatayoḥ sandhiḥ. “hāso jātāṅkuraḥ” iti harṣodayaḥ. “jahāsa” iti kopa-praśamaḥ.

There is a *śābalya* of these three: *kopa* (anger) in “red”, *asūyā* (fault-finding) in “slightly crooked”, and *trapā* (bashfulness) in “intermittent”. There is a *sandhi* of *dhṛti* (steadfastness) and *capalatā* (fickleness) in regard to the motionless lips and to what is subtly meant to be said. There is a rise of joy in “Your heehaw has sprouted”. And there is a cessation of anger in “She laughed”.

5.322
sa śa u pra,
(*sandhi, śābalya, udaya, praśama*)

tvaṁ me prāṇāḥ katham iva vibho tvāṁ vinā naiva varte
nāhaṁ yā te vasati hṛdaye saiva te prāṇa-hetuḥ
tvaṁ me nityaṁ vasasi hṛdaye nā na nety aśru-pūrṇāṁ
kṛṣṇo dorbhyāṁ hṛdi vinidadhe sā visasmāra vāmyam

“You are My life.” “How so, Vibhu?” “I cannot live without you.” “Not me. She who is in Your heart is Your purpose in life.” “You are always in My heart.” “No, no, no.” Her eyes brimmed with tears. With both arms Kṛṣṇa placed her on His chest, and she forgot all about her sulkiness.

atra “katham iva” iti vitarkaḥ. “vibho” ity asūyā. dvābhyāṁ sandhiḥ. “nāham” iti dainyam. “yā te vasati hṛdaye saiva” ity asūyā. “prāṇa-hetuḥ” ity ugratā, ebhiḥ śābalyam. “aśru-pūrṇām” ity autsukyodayaḥ. “visasmāra vāmyam” iti kopa-praśamaḥ. ete praśamottarāś catvāraḥ.

There is a *sandhi* of these two: *vitarka* (conjecture) in "How so?" and *asūyā* (fault-finding mixed with derision) in "O Vibhu". There is a *śābalya* of *dainya* (meekness) in "Not me", *asūyā* in "Only she who is in Your heart", and *ugratā* (arrogance) in "She is Your purpose in life". There is a rise of desire in "Her eyes brimmed with tears". And there is a cessation of anger in "She forgot all about her sulkiness". This concludes the four kinds of *praśamottara* (those that end with *bhāva-praśama*).

5.323
sa śa pra u,
(*sandhi, śābalya, praśama, udaya*)

kīdṛg-veṇum avīvado vraja-purīty āpṛṣṭa eva priyo
rukmiṇyā vraja-keli-kautuka-kathā-saṁvedanāsaṁvidoḥ
sandhau bandhura-mānasaḥ punar aho romāñca-netrāmbunī
saṁvṛṇvan prakṛto babhūva sa punaḥ pāriplavātmābhavat

kīdṛk—of which kind; *veṇum*—a flute; *avīvadaḥ*—you played (2.1 form of *vad* in the aorist tense in the causative); *vraja-puri*—in the town of Vraja; *iti*—in this way; *āpṛṣṭaḥ*—asked; *eva*—simply; *priyaḥ*—the lover; *rukmiṇyā*—by Rukmiṇī; *vraja-keli-kautuka-kathā-saṁvedana*—of awareness of the topics of the joviality of the games in Vraja; *asaṁvidoḥ*—and a lack of awareness; *sandhau*—in the junction; *bandhura*—is wavy (or charming); *mānasaḥ*—he whose mind; *punaḥ*—moreover; *aho*—how amazing; *romāñca*—the goose-bumps; *netra-ambunī*—and the water in the eyes; *saṁvṛṇvan*—covering; *prakṛtaḥ*—natural; *babhūva*—became; *saḥ*—he; *punaḥ*—further; *pāriplava*—is swimming (unsteady); *ātmā*—one whose mind; *abhavat*—became.

Rukmiṇī asked her lover: "Which kind of flute did You play in Vraja?" His mind fluctuated between the two states of 'being aware of all the pleasant things to say about the fun in Vraja' and 'losing awareness'. Afterward, a wonder occurred: Returning to normal consciousness, He tried to conceal the tears in His eyes and His goosebumps. Then His heart wavered.

atra "vraja-keli-kautuka-kathā-saṁvedanāsaṁvidoḥ sandhau" iti smṛti-jaḍatayoḥ sandhiḥ. "romāñca" iti harṣaḥ. "netrāmbu" iti viṣādaḥ. "saṁvṛṇvan" ity avahitthā. taiḥ śābalyam. "prakṛto babhūva" iti tat-tat-praśamaḥ. "pāriplavātmā" ity autsukyodayaḥ.

There is a *sandhi* of *smṛti* (remembrance) and *jaḍatā* (indolence) in the clause "between the two states of being aware of all the pleasant things to say about the fun in Vraja and losing awareness." There is a *śābalya* of these three: *harṣa* (joy) in "goosebumps", *viṣāda* (low spirits) in "tears in the eyes", and *avahitthā* (concealment) in "concealing". There is a cessation of those in "He returned to normal consciousness." And there is a rise of eagerness in "His heart wavered".

5.324
śa sa pra u,
(*śābalya, sandhi, praśama, udaya*)

likhiṣyāmīty agre sphurad-abhiniveśārta-taralā
tato 'śru-snātākṣī dhig iti vidhi-nindāṁ vidadhatī
avaṣṭabhya svāntaṁ prakṛtim iva yātā kṣaṇam asau
likhantī prāṇeśaṁ śiva śiva visasmāra sakalam

likhiṣyāmi—I will write; *iti*—(end of citation); *agre*—at first; *sphurat*—is manifesting; *abhiniveśa*—she whose absorption; *ārta*—pained; *taralā*—and fickle; *tataḥ*—after that; *aśru-snāta-akṣī*—she whose eyes are bathed by tears; *dhik iti*—in this way; *vidhi-nindām*—the criticism of fate; *vidadhatī*—she did; *avaṣṭabhya*—making firm; *sva-antam*—the mind; *prakṛtim iva*—as if; *yātā*—obtained; *kṣaṇam*—momentarily; *asau*—she; *likhantī*—writing; *prāṇa-īśam*—to the lord of her life; *śiva śiva*—alas, alas; *visasmāra*—she forgot; *sakalam*—everything.

[A girl has the blues because her lover is very far away.]

"I'll write to Him." At first, she was absorbed in the idea of doing this, but then she felt pain and became restless. Afterward her eyes brimmed with tears. "Darn" she said, thus rebuking

fate. She made up her mind, as if regained her composure for a moment, and began writing to the hero of her life. But then, alas alas, she forgot everything.

atra "sphurad-abhiniveśa" iti smṛtiḥ. "ārta" ity āvegaḥ. "taralā" ity autsukyam. ebhiḥ śābalyam. "aśru-snātākṣī" iti viṣādaḥ. "dhig iti vidhi-nindāṁ" ity asūyā. tayoḥ sandhiḥ. "avaṣṭabhya svāntaṁ" ity-ādi praśamaḥ. "visasmāra sakalam" iti mohodayaḥ.

There is a *śābalya* of these three: *smṛti* in "being absorbed", *āvega* (mental flurry) in "She felt pain", and *autsukya* (desire) in "restless". There is a *sandhi* of these two: *viṣāda* (dejection) in "Her eyes brimmed with tears" and *asūyā* (fault-finding) in "'Darn' she said, thus rebuking fate". There is a cessation of those in "She made up her mind" and so on. And there is a rise of *moha* (acute bewilderment) in "She forgot everything".

5.325

pra sa śa u,

(*praśama, sandhi, śābalya, udaya*)

viśrāntaḥ sakhi saṁśayaḥ sa ramate naikāpi tasya kṣapā
vyarthety ālapana-prayoga-samaye kṛṣṇaṁ vilokyāgatam
hṛṣṭā kiṁ śrutam aśrutaṁ kim athavety āśaṅkamānā namad-
vaktrā tena vicumbitātha sumukhī spandena mandābhavat

viśrāntaḥ—has ended; *sakhi*—O friend; *saṁśayaḥ*—the doubt; *saḥ*—he; *ramate*—takes pleasure; *na*—not; *ekā*—one; *api*—even; *tasya*—of his; *kṣapā*—night; *vyarthā*—is useless; *iti*—in this way; *ālapana-prayoga*—the chatter was going on; *samaye*—at the time; *kṛṣṇam*—Kṛṣṇa; *vilokya*—after seeing; *āgatam*—who had come; *hṛṣṭā*—excited; *kim*—whether; *śrutam*—it was heard; *aśrutam*—it was not heard; *kim*—whether; *athavā*—or; *iti*—in this way; *āśaṅkamānā*—apprehensive; *namat-vaktrā*—she whose face is bowing; *tena*—by him; *vicumbitā*—kissed; *atha*—afterward; *sumukhī*—the pretty-faced girl; *spandena mandā*—without tremor; *abhavat*—became.

"No doubt, *sakhī,* He's taking pleasure with some other girl. None of His nights passes in vain." Seeing Kṛṣṇa approaching just as she was saying this, she became overjoyed, but lowered her face, being apprehensive about whether He had heard her chatter. He kissed her. Then the pretty girl remained motionless.

atra "viśrāntaḥ sakhi saṁśayaḥ" iti vitarka-praśamaḥ. "sa ramate" ity asūyā. "naikāpi tasya kṣapā vyarthā" ity amarṣaḥ. anayoḥ sandhiḥ. "hṛṣṭā" iti harṣaḥ. "śrutam aśrutaṁ vā" iti vitarkaḥ. "āśaṅkamānā" iti śaṅkā. "namad-vaktrā" iti vrīḍā. ebhiḥ śābalyam. "spandena mandābhavat" iti jaḍatodayaḥ.

There is a cessation of a conjecture (*vitarka bhāva-praśama*) in "No doubt, *sakhī.*" There is a *sandhi* of these two: *asūyā* (fault-finding) in "He is taking pleasure" and *amarṣa* (indignation) in "None of His nights passes in vain." There is a *śābalya* of these four: *harṣa* (joy) in "overjoyed", *vitarka* (conjecture) in "Did He hear something or not?", *śaṅkā* (apprehension) in "apprehensive," and *vrīḍā* (bashfulness) in "She lowered her face". There is a rise of indolence in "She became motionless."

5.326
śa pra sa u,
(*śābalya, praśama, sandhi, udaya*)

mano rāga-jvālā-jvara-kavalitaṁ bhasmatu cirād
ayaṁ premṇe baddho 'ñjalir ajani duḥkhasya vigamaḥ
gurūṇām ākṣepaḥ khala-hasitam apy etu pṛthutām
iti svālī-vṛnde rudati samarodīd atha vadhūḥ

manaḥ—the mind; *rāga*—of love; *jvālā*—of the burning; *jvara*—by the fever; *kavalitam*—consumed; *bhasmatu*—let it act like ashes; *cirāt*—for a long time; *ayam*—this; *premṇe*—at love; *baddhaḥ*—bound; *añjaliḥ*—cupping of the hands; *ajani*—became; *duḥkhasya*—of sorrow; *vigamaḥ*—is the departure; *gurūṇām*—of elders; *ākṣepaḥ*—the reprobation; *khala*—of miscreants; *hasitam*—the derision; *api*—and; *etu*—may it attain *pṛthutām*—a big size; *iti*—thus; *sva-ālī-vṛnde*—when the group of friends; *rudati*—was

crying; *samarodīt*—wept; *atha*—after that; *vadhūḥ*—the young woman.

"Let my mind, consumed by the fever which is the burning of love, turn into ashes forever. My obeisances to love with folded hands brought my affliction to a close. Let the elders' rebrobations, and even the lowlifes' derision, increase. I don't care." Hearing this, her friends cried. Then the young woman broke down in tears.

"rāga" ity utkaṇṭhā, "jvālā" iti glāniḥ, "kavalitam" iti mohaḥ, "bhasmatu bhasmevācaratu" iti dainyam,[306] *ebhiḥ śābalyam. "ayaṁ premne baddho 'ñjalir ajani duḥkhasya vigamaḥ" iti autsukya-praśamaḥ. "gurūṇām ākṣepaḥ" iti śaṅkā. "khala-hasitam" ity asūyā, anayoḥ sandhiḥ. "samarodīt" iti viṣādodayaḥ. ete udayottarāś catvāraḥ.*

There is a *śābalya* of these four: *utkaṇṭhā* (longing) in "love", *glāni* (weakness) in "the burning", *moha* (acute bewilderment) in "consumed" and *dainya* (feeling miserable) in "Let it turn to ashes". There is a cessation of *autsukya* (desire) in "My obeisances to love with folded hands brought my affliction to a close." There is a *sandhi* of these two: *śaṅkā* (apprehension) in "the elders' rebrobations" and *asūyā* (fault-finding) in "the lowlifes' derision". And there is a rise of *viṣāda* (depression) in "She broke down in tears." Here end the four kinds of *udayottara* (those that end with *bhāvodaya*).

5.327

athālaṅkāra-sāṅkaryeṇa ye prakārā bhavanti, teṣām api dig-darśanam. tatra "huṁ mātar" ity atra, "mātar" iti trāsaḥ, "dhūrteyam" ity asūyā, "āpa bhiyam" ity avahitthā. atra śābalyaṁ maugdhyālaṅkāra-saṅkīrṇam. teṣām api seṅgita-niriṅgitatvena punar yad dvaividhyam uktam, tatra niriṅgitam udāhṛtam, seṅgitasya dig-darśanaṁ kriyate. tatra "bāhuṁ dakṣiṇam āli-

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306 *"bhasmatu bhasmer(v)ācaratu" iti glānir nirvedaḥ* (German manuscript); *bhasmatv iti glāniḥ* (Parimal edition).

kaṇṭha-valaye" ity-ādau seṅgito vilāsa-nāmālaṅkāraḥ. tatra ca "prauḍha-manoja-vibhrama-bharaiḥ śrānteva vibhrājate" iti śrama-garvayoḥ sandhiḥ.

Now the varieties of a *bhāvodaya,* etc., combined with an *alaṅkāra* of *śṛṅgāra* will be summarily illustrated. This previous verse is a starting point: ""Hum, mother! Kṛṣṇa, who's in Your thoughts?" "Sweetie, only You are reflected in Me." "No, no, she's some other girl." "If so, why would she try to emulate You?" "She must be a witch." Saying so, fickled-eyed Rādhā stood aghast" (5.219)**. Here *bhāva-śābalya* is mixed with the *maugdhya alaṅkāra* (feigned ignorance). The *śābalya* is the mix of these three: *trāsa* (sudden fear) in "Mother",[307] *asūyā* (fault-finding) in "She must be a witch", and *avahitthā* (concealment) in "She stood aghast".**

The combinations with an *alaṅkāra* have two categories, since the ecstatic symptoms are either mentioned or not (5.233). An example without an ecstatic symptom was shown above. Verse 5.242 illustrates a combination with an ecstatic symptom. The *vilāsa alaṅkāra* (charming demeanor) occurs in that verse, and there is a *sandhi* of *śrama* (fatigue) and *garva* (pride) in "as if she were fatigued due to the weight of Cupid's distractions."

5.328

evam udaya-śābalyādīnāṁ dig-darśanaṁ yathā,

The combinations of an *alaṅkāra* with a mix of *bhāvodaya* and *bhāva-śābalya* and so on can also occur. This is an instance with *udaya* and *śābalya:*

niścitaṁ parisamāpitam eva
prema-śāstra-pariśīlanam āli
śyāma-nāma katham adya gṛhītaṁ
vṛttayo yad akhilāḥ samudīyuḥ

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307 *Udvega* (anxious agitation) is included in *trāsa: trāse 'py udvegaḥ* (*Bhakti-rasāmṛta-sindhu* 2.4.194).

***Sakhī,* I have truly completed my study of the treatises on pure love. How can Śyāma's name be taken now, since all these moods arise at once?**

atra "akhilā vṛttayaḥ" iti sarva eva prāg-anubhūtā viṣāda-[308]*vyādhi-glāny-unmādāmarṣāsūyādayaḥ samāna-kālam uditavantaḥ. evaṁ "śyāma-nāmni viratā bhava śāntiṁ, yāntu hanta hṛdayasya vikārāḥ" iti praśama-śābalyam.*

Here, "all these moods" denotes all the ones experienced before, such as *viṣāda* (dejection), *vyādhi* (ailment), *glāni* (weakness), *unmāda* (derangement), *amarṣa* (anger), and *asūyā* (fault-finding). And they arise at the same time.

In like manner, if the second half of the verse were changed as follows, it would illustrate a combination of *praśama* and *śābalya:* "Stop taking Śyāma's name, and alas all the fluctuations of the heart shall come to nil."

5.329
evaṁ sandhi-śābalyaṁ yathā,

Similarly, an example of a mix of *sandhi* and *śābalya:*

unmāda-mohāv api dainya-cinte
vitarka-śaṅke sama-kālam eva
dviśo dviśas tasya kathā-prasaṅge
pūrvānubhūtyā kuruto 'tiduḥkham

unmāda-mohau—derangement and acute bewilderment; *api*—and; *dainya-cinte*—feeling miserable, and anxiety; *vitarka-śaṅke*—conjecture and apprehension; *sama-kālam*—at the same time; *eva*—only; *dviśaḥ dviśaḥ*—enemies and enemies; *tasya*—him; *kathā*—of mentioning; *prasaṅge*—on the occasion; *pūrva-anubhūtyā*—due to a previous experience; *kurutaḥ*—the two make; *atiduḥkham*—great sorrow.

308 *nirveda-viṣāda-* (Purī Dāsa's edition).

Derangement and acute bewilderment; miserableness and anxiety; and conjecture and apprehension—On hearing something about Him, these enemies in groups of two cause unhappiness right at that time, due to a previous experience.

"dviśo dviśa" ity avasthā-bhedāt. tathā hi, virahe "unmāda-mohau", vipralabdhāvasthāyāṁ "dainya-cinte", vāsaka-sajjāvasthāyāṁ "vitarka-śaṅke", duḥkham eva kurutaḥ. tat tat-prasaṅgaṁ tyajatety arthaḥ.

The distributive sense in "*dviśo dviśaḥ*" serves to express difference among the states. The three pairs cause unhappiness as follows: "Derangement and acute bewilderment" in the state of *viraha* (i.e. *virahotkaṇṭhitā*) (longing for the lover, who hasn't showed up) (5.150), "miserableness and anxiety" in the state of *vipralabdhā* (separation), and "conjecture and apprehension" in the state of *vāsaka-sajjā* (expecting the lover to show up). The sense is: "Therefore all of you should give up any such hearing."

5.330

evaṁ sva-buddhi-kauśalyād anumeyāḥ subuddhibhiḥ
grantha-gaurava-bhītyaiva mayā nodāhṛtāḥ pare
anenaiva hi mārgeṇa kavayo bhāva-kovidāḥ
vidadhyur bhāva-kāvyāni tenāyaṁ prakramaḥ kṛtaḥ (160-161)

By the skill of one's inteligence in this way, other varieties can be inferred by the learned. I did not exemplify them out of fear of increasing the size of the treatise. May the poets who are conversant with emotion compose emotional poetry by the model described here. The procedure is perfected by that.

ity alaṅkāra-kaustubhe rasa-bhāva-tad-bheda-nirūpaṇo nāma pañcamaḥ kiraṇaḥ.

Thus ends the fifth ray in *Alaṅkāra-kaustubha,* entitled "a dissertation on *rasa, bhāva,* and their varieties."

Sixth Ray

The Qualities

6.1

atha guṇa-vivecanaḥ. atha "guṇā mādhuryādyāḥ" iti kṛtoddeśasya guṇasya lakṣaṇa-parīkṣe kariṣyan prathamato lakṣaṇam āha—

To make both the definition of a *guṇa,* simply mentioned by name in: "Sweetness, harshness and softness are its qualities" (1.7), and the examination of it,[309] at first he defines a quality (*guṇa*):

rasasyotkarṣakaḥ kaścid dharmo 'sādhāraṇo guṇaḥ
śauryādir ātmana iva varṇās tad-vyañjakā matāḥ (1)

rasasya—of the *rasa; utkarṣakaḥ*—an enhancer; *kaścit*—some; *dharmaḥ*—attribute; *asādhāraṇaḥ*—uncommon; *guṇaḥ*—a *guṇa; śaurya-ādiḥ*—such as heroism; *ātmanaḥ*—of the soul; *iva*—like; *varṇāḥ*—phonemes; *tat-vyañjakāḥ*—revealers of that *guṇa; matāḥ*—are considered.

As a quality, such as bravery, enhances the soul, so a *guṇa* is some particular uncommon quality that enhances the *rasa.* Certain phonemes bring out a certain *guṇa.*

ātmana iti yathā śauryādikam ātmana eva, nākārasya, tathā

309 In text 1.7, Kavi Karṇapūra said that in authoritave works, the method of discourse is a three-step process: (1) *Uddeśa,* mentioning a thing by name, (2) *Lakṣaṇa,* definition, and (3) *Parīkṣā,* examining the definition [to see whether it is free from the three faults: *avyāpti* (too narrow), *ativyāpti* (too wide), and *asambhava* (inapplicable)].

mādhuryādikaṁ rasasyaiva, natvākāra-rūpayoḥ śabdārthayoḥ. na hy ayam ākāraḥ śūraḥ, sthūlatvād iti sad-dhetuḥ, asthūlasyāpi śūratva-darśanāt, yathā mahā-mataṅgaja-pañcānanayoḥ. yat tu vīrasū-sutayoḥ śiśu-yūnor ākāra-gatam eva śūratvam, tac ca vayaḥ-kṛtam eva. tena sa-vyabhicāra-doṣād ākārasya śauryādir guno na bhavati, kintu tasya vyañjaka ākāraḥ, varṇa-mayatvāt. ata utkarṣatvaṁ guṇatvam iti mukhya-lakṣaṇam. sadaika-rūpasyānandasya rasatvenotkarṣāpakarṣayoḥ pramāṇābhāva iti rasa-śabdo 'tra tad-āsvādārthaḥ. tena rasāsvādotkarṣakatvaṁ guṇatvam.

As a quality such as bravery only enhances the soul, so a *guṇa* such as *mādhurya* only enhances the *rasa.* A *guṇa* does not enhance sound and meaning, which are the body of the poetry. It is not reasonable to think that the body is brave because it is stout, since bravery is also seen in one that is not stout. For example, the prowess seen in a small lion might not be present in a huge elephant. When it is said that, out of a brave boy and a brave youth, the youth is braver, because of the body, that is only caused by age, not by the quality. Thus, on account of the fault of variability, a quality such as bravery does not relate to the body. However, the body reveals the quality. The body of poetry consists in phonemes.

Therefore the main definition of a *guṇa* is: An enhancer is a quality. In the definition, the word *rasa* means the relishment of the *rasa* (enhanced *sthāyi-bhāva*), because there is no proof that Rasa (rapture), which is always in the same form of bliss, can be enhanced or diminished. Thus, a quality is that which enhances the relishment of the *rasa.*

6.2

guṇasya vyañjakā varṇāḥ (2a)

Phonemes bring out a *guṇa.*

yathā ayaṁ śabdārtha-vyatikaraḥ kāvyatayā vyavaharaṇīyo rasātmakatvāt, iti rasātmakatva-hetumator eva śabdārthayoḥ

kāvyatva-vyavahāras tathāyaṁ varṇa-samūho madhura-rasādi-vyañjakaḥ sukumārāditvād iti sukumāratvādi-hetumatām eva varṇānāṁ rasasya mādhuryādi-vyañjakatve vyavahāraḥ. tena samucitam eva varṇānāṁ mādhuryādi-vyañjakatvam. nanu utkarṣakatvaṁ guṇatvam iti cet tadālaṅkārāṇām apy utkarṣakatvaṁ vartate, teṣām api guṇatvam astu? satyam, yathā hārādayo hy alaṅkārāḥ kaṇṭhādy-aṅgāny evopakurvanti, nātmānam, tathā anuprāsa-svabhāvokty-ādayo 'laṅkārāḥ śabdārthāv eva, na tu rasam, evaṁ cet tadā śruti-kaṭv-apuṣṭārthādi-doṣāṇāṁ śabdārthāśrayatvena tad-apakarṣakatvam evāstu, kathaṁ rasāpakarṣakatvam, yan-mūlā teṣāṁ doṣatā? ucyate—yathaiva śauryādayo guṇās tathaiva kātaryādayo doṣā apy ātmana eva dharmās tasyaivotkarṣāpakarṣa-hetava upalabhyante, evam eva mādhuryādayo guṇāḥ śruti-kaṭv-ādayo doṣā api rasasyaiveti. dehasya kāṇatva-khañjatvādi-doṣe 'pi kāṇo 'yaṁ deha iti na kaścid api vadati, api tu kāṇo 'yaṁ devadatta ity-ādy eva, na tu devadatto dehaḥ, devadattasya deho 'yam iti pratīteḥ, tenopacārād eva doṣāṇāṁ rasāpakarṣakatvam, vastutas tu śabdārthayor eva. evaṁ tarhi alaṅkārāṇām apy upacārād rasotkarṣatāstu, tathā sati teṣām api guṇatvena bhūyatām? naivam, teṣāṁ śabdārthāv alaṅkṛtyaiva upakṣīṇatvāt kathaṁ rasāpekṣatvaṁ yenopacāreṇa bhavitavyam iti.

Just as sound and meaning as a whole are said to be poetry when they have the nature of *rasa*—that is, they are the cause of there being the nature of *rasa*—, so a bunch of phonemes bring out *madhura-rasa* and so on due to being delicate and so on: This means the phonemes which are the cause of delicateness and so on are said to bring out the sweetness, etc. of the *rasa.* Therefore it is proper to state that phonemes bring out sweetness and so on.

Someone might think: "If what is an enhancer is a quality, it follows that since the literary ornaments as well are enhancers, they too are *guṇas.*" That is true. However, just as bodily ornaments such as a necklace enhance only the body parts such as the neck and not the soul, so the ornaments such as alliteration and *svabhāvokti* enhance only the sounds and the meanings, and not the *rasa.*

The objector might argue: "Still, it would have to be said that the literary faults, such as *śruti-kaṭu* (harsh on the ears) *apuṣṭārtha* (irrelevant meaning), only diminish the sound and the meaning since they are based on those two, so why is a fault defined as that which diminishes the *rasa* (the relishment) (10.1)?"

The answer is this: Like bravery and other qualities, fear and other faults are only attributes of the soul (*ātmā*) (or mind). They turn out as causes of either the enhancement of or the diminution of the soul. In the same way, the qualities, such as sweetness, and the literary faults only enhance or diminish the *rasa* respectively.

In truth, there is metaphorical usage in defining a fault as that which diminishes the *rasa,* because they only diminish the sounds and the meanings. No one says "This body is blind", even when there is such a fault, rather one says the person is blind, because the body belongs to the person; the body is not the person.

The objector might reply: "Thus, metaphorical usage also occurs in stating that the literary ornaments enhance the *rasa.* Such being the case, shouldn't they be *guṇas*?" No, because they cease to function right after adorning the sound and the meaning respectively, so how could they look up to the *rasa,* as a result of which metaphorical usage could be applied?

COMMENTARY

Kavi Karṇapūra's interpretation slightly differs from Mammaṭa's and Viśvanātha Kavirāja's methodologies. But all three of them agree that their definitions do not apply when the phonemes only bring out the sweetness (or the vigor) of an expressed meaning which is not potent enough to constitute a *rasa* (6.33); in that way there is no metaphorical usage in that definition of the function of a type of sound.

6.3

varṇā mādhuryādi-vyañjakāḥ, sukumāratvād iti na tu sukumāratvaṁ

komalatvam, tasya śithilatvāt. sukumāratvaṁ rañjakatvam, yathā "śithilaṁ mālatī-mālā lolāli-kalilā yathā" ity ācārya-daṇḍinaḥ.

Phonemes bring out sweetness and so on. When "delicateness" was said in that regard, the delicateness does not mean softness, because softness means *śithila* (relaxed word structure: no conjunct consonant), whereas delicateness means pleasingness.

For example, the master rhetorician Daṇḍin wrote: "This illustrates *śithila: mālatī-mālā lolāli-kalilā,* "The *mālatī* garland is endowed with restless bees."" (*Kāvyādarśa* 1.43)

COMMENTARY

The phoneme which is the most characteristic of the quality of softness is the consonant *l* by itself. Notably, there is no conjunct consonant in that example. As regards the *guṇas,* the rhetoricians do not consider the vowels: They only class the consonants in three varieties: *mādhurya* (sweetness), *komala* (softness), and *ojas* (vigor). A pure occurrence of *komala* is rare, therefore most of the time only *mādhurya* or *ojas* is the focus of attention in an analysis.

6.4

atrāpi,

Another example of softness:

līlālasa-lalitāṅgī laghu laghu lalanā-lalāma-mauli-maṇiḥ
lalitādibhir ālibhir vilasati lalita-smita-rādhā

līlā—due to pastimes; *ālasa*—is tired; *lalita-aṅgī*—whose charming body; *laghu laghu*—lightly, yet actively; *lalanā*—of women; *lalāma*—among the best; *mauli-maṇiḥ*—who is the crest jewel; *lalitā-ādibhiḥ*—beginning with Lalitā; *ālibhiḥ*—with the lady friends; *vilasati*—plays; *lalita*—is lovely; *smita*—whose smile; *rādhā*—Rādhā.

Rādhā has a lovely smile and is the foremost feminine leader. Now, since Her charming body is somewhat tired due to play, She enjoys light recreation with Lalitā and other friends.

tena saukumāryaṁ nāma rañjakatvam.

Therefore delicateness means pleasingness.

6.5

yad uktam anyaiḥ, "kartāraḥ kāvya-śobhāyā dharmā eva guṇāḥ smṛtāḥ, alaṅkārās tad-utkarṣa-hetavaḥ syur iti kramaḥ" iti, tad api nātilalitam, yataḥ khalu guṇālaṅkārādimad-vāṅ-nirmiti-viśeṣasyaiva kāvyatvāṅgīkāre na gunālaṅkārādibhyo 'nyaḥ kāvya-nāmā padārtho 'sti, nāpi kāvyād anye gunālaṅkārāḥ, ke kasya śobhāyāḥ kartāro bhaviṣyanti?

An eminent scholar stated: "The attributes that make the resplendence of the poetry are the *guṇas.* However, the causes of the eminence of the resplendence of the poetry are the *alaṅkāras*" (*Kāvyālaṅkāra-sūtra* 3.1.1-2). That is not too good because, given that only a literary construction which has a *guṇa,* an *alaṅkāra,* etc., is poetry, no poetry is distinct from *guṇas, alaṅkāras* and so on. Nor are *guṇas* and *alaṅkāras* distinct from the poetry. So what makes the resplendence of what?

6.6

kiñca, kāvya-śobhāyāḥ kartāra ity ekasyaiva kāvyasya kiṁ sarve guṇāh śobhā-kartāraḥ, kiṁ pṛthak pṛthak? ādye asamagra-guṇayoḥ pāñcālī-gauḍyoḥ kāvya-śobhā-karatvānupapattiḥ. yadi vā pṛthag eva tadā "ūrjjat-sphūrjad-garjjanaiḥ" ity-ādau saty apy ojo-guṇe nānya-śobhā, tena varṇā eva mādhuryādi-vyañjakāḥ, mādhuryādayo madhura-rasādy-utkarṣakā iti sthitam.

Moreover, in "The attributes that make the resplendence of the poetry are the *guṇas,*" the poetry is one: Are the *guṇas* the makers of the resplendence of the poetry together or separately? The first option is ruled out because if it were true, the Pāñcālī Rīti could not possibly make the resplendence since it does not have all the *guṇas.* The same applies to the Gauḍī. And if the *guṇas* were to make the resplendence separately, then, in verse 1.18 for instance, although *ojas guṇa* occurs, there is no other

resplendence, so what more can be said? Thus it is established that only the phonemes bring out the sweetness and so on; sweetness and other elements are the enhancers of *madhura-rasa* and so on.

6.7
te mādhuryādayaḥ punaḥ (2b)

The *guṇas* are sweetness and so on.

6.8
atha ke te ity āha,

What are the *guṇas*? Therefore he says:

mādhuryam api caujaś ca prasādaś ceti te trayaḥ
kecid daśeti brūvata eṣv evāntar-bhavanti te (3)
te guṇāḥ sapta, eṣv eva mādhuryādiṣv eva.

There are three *guṇas:*
- ♦ ***mādhurya* (sweetness, melting),**
- ♦ ***ojas* (vigor), and**
- ♦ ***prasāda* (clarity of meaning).**

Some scholars says there are ten *guṇas*. In that case, seven are included in the three.

6.9
ke te sapteti darṣayati,

What are those seven? He mentions them:

artha-vyaktir udāratvaṁ śleṣaś ca samatā tathā
kāntiḥ prauḍhiḥ samādhiś ca saptaite taiḥ samaṁ daśa (4)

tair mādhuryādibhiḥ.

They are *artha-vyakti, udāratva, śleṣa, samatā, kānti, prauḍhi,* and *samādhi.* Those seven with the three make ten *guṇas.*

COMMENTARY

The rhetoricians defined Bharata Muni's ten *guṇas* in various ways. Vāmana subdivided each one into *śabda-guṇa* (quality of the sound) and *artha-guṇa* (quality of the meaning).

As regards the above list, Vāmana's *śabda-guṇa artha-vyakti* is the same as our *prasāda,* whereas Vāmana's *artha-guṇa prasāda* is simply the absence of the fault called *adhika-pada* (superfluous word), according to Mammaṭa. Therefore the *saukumārya-guṇa* (softness), seen in every list of ten *guṇas,* needs to be added to make a total of ten. In text 9.4, Kavi Karṇapūra mentions this *guṇa,* under the name *su-kumāratā,* but he follows Viśvanātha Kavirāja's interpretation that Vāmana's *saukumārya* is simply the absence of harsh sounds: *grāmya-duḥśravatā-tyāgāt kāntiś ca sukumāratā* (*Sāhitya-darpaṇa* 8.12).

In Bharata Muni's list, *prauḍhi* is called *ojas,* but his *artha-vyakti* is not the same as our *prasāda* (*Nāṭya-śāstra* 16.96-114). Our *prasāda* has no equivalent in Bharata Muni's system.

Moreover, *śleṣa-guṇa* (coalescence of words) is distinct from and is the ancient prototype of *śleṣa alaṅkāra* (literal double meaning).

6.10

saptānāṁ lakṣanān āha,

He defines the seven *guṇas:*

prasāda evaujo-miśra-śaithilyātmā bhaved yadi
tadārtha-vyaktir iṣyeta vikaṭatvam udāratā (5)
padānām eka-rūpatvaṁ sandhy-ādāv asphuṭe sati
śleṣo mārgābheda eva samataujjvalyam eva hi (6)
kāntiḥ sābhiprāyatayā samāsa-vyāsayoḥ satoḥ
vākyārthe pada-vinyāsaḥ padārthe vākya-nirmitiḥ
prauḍhir ārohāvaroha-kramaḥ samādhir iṣyate (7)

If *prasāda* is defined as a mix of *śaithilya* (the words in Devanagari script are spaced out, and short compounds are

allowed) and *ojas* (harsh phonetic combinations, and long compounds) (this is Vāmana's *śabda-guṇa prasāda*), then *artha-vyakti* [is the same as our *prasāda* (clarity of the meaning)].[310]

***Udāratā* means sprightliness (a construction of *ojas* suitably occurs in the context of *mādhurya*).**

When the words look like one block (in Devanagari script), that is the separation between the words is unclear, that is *śleṣa* (coalescence of words).

***Samatā* (sameness of style) means there is no divergence from the chosen style of compounding.**

***Kānti* (elegance) is the form of a resplendence (the absence of the fault of vulgarity).**[311]

***Prauḍhi* (Vāmana's *artha-guṇa ojas*) has subvarieties: (1) A word is highly purposeful, (2) Several short sentences are tightly grammatically constructed into one sentence, (3) The exact same purport is repeatedly stated in many ways, (4) One word means a whole sentence, and (5) The meaning of a clause is the same as the meaning of one word.**

***Samādhi* (crescendo and decrescendo) is a sequence of a heightening effect and a lowering effect.**

COMMENTARY

Paṇḍita-rāja Jagannātha explains that both *prasāda* and *samādhi* involve a dense structure of words and a relaxed structure of words;

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310 *prasādenārtha-vyaktir gṛhītā* (*Kāvya-prakāśa* 8.72). However, Vāmana's *artha-guṇa artha-vyakti* is the same as the *svabhāvokti* ornament (description of the nature): *abhidhāsyamāna-svabhāvokty-alaṁkāreṇa rasadhvani-guṇībhūtavyaṅgyābhyāṁ ca vastu-svabhāva-sphuṭatva-rūpā, artha-vyaktiḥ, dīpta-rasatva-rupā kāntiś ca svīkṛtā.* (*Kāvya-prakāśa* 8.72)

311 *kaṣṭatva-grāmyatvayor duṣṭatābhidhānāt tan-nirākaraṇenāpāruṣya-rūpaṁ saukumāryam aujjvalya-rūpā kāntiś ca svīkṛtā. evaṁ na daśa śabda-guṇāḥ.* (*Kāvya-prakāśa* 8.72)

the difference is that in *prasāda,* those two are used out of sequence, whereas in *samādhi* they are sequential. Moreover, he says only their aspect of dense structure applies to our *ojas* therefore their aspect of relaxed structure is classed either in our *mādhurya* (sweetness) or in our *prasāda* (clarity).[312]

6.11

tad-antarbhāve yuktim vakti,

He details the logical reasoning in including the seven in the three:

teṣv evāntarbhavanty eka eke vaicitrya-bodhakāḥ
eke doṣa-parityāgād gatārthā iti no daśa
artha-vyaktiḥ prasādāntaḥ prauḍhir vaicitrya-bodhikā (8)

na tu guṇa ity arthaḥ.

Some of them are included in the three. Some are simply forms of poetic expression. And some others are simply the absence of a fault. Thus the *guṇas* are not ten. *Artha-vyakti* is included in our *prasāda. Prauḍhi* is a form of poetic expression.

6.12

samatā tu kvacid doṣaḥ (9a)

samatā tu kvacid doṣo 'pi bhavati.

Sometimes *samatā-guṇa* (not deviating from the chosen style of compounding) is a fault.

6.13

kuta ity ata āha,

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312 *na ca śleṣodāratayoḥ sarvāṁśe gāḍha-bandhātmanor aṁśenaujo-vyañjaka-ghaṭanāntar-bhāvo 'stu, prasāda-samādhyos tu gāḍha-śithilātmanor aṁśenaujo-vyañjakāntar-bhāve 'py aṁśāntareṇa kutrāntar-bhāva iti vācyam, mādhuryābhivyañjake prasādābhivyañjake veti suvacatvāt.* (*Rasa-gaṅgādhara,* KM pp. 62-63)

Why? Therefore he says:

vaiṣamyaṁ yatra vāñchyate
sajātīya-vijātīya-yugapad varṇane sati (9bcd)

yatra paraspara-visadṛśayor yugapad varṇane sati vaiṣamyam abhīṣṭam, tatra samatā tu doṣa eva, yatra na tathā tatra guṇaḥ.

In a simultaneous description of two mutually different things, *samatā* is a fault when a dissimilarity is intended to be expressed. But when there is no dissimilarity, *samatā* is a quality.

6.14
yathā,

This illustrates how disregarding *samatā-guṇa* makes a quality:

ūrdhvordhva-spardhi-govardhana-śikhari-varoddhāra-sāroddhuro 'haṁ
śaṅke paṅkeja-netre tava kuca-mukulālokane jāta-kampaḥ
uddaṇḍe kāliyasya sphuṭa-vikaṭa-phaṇā-maṇḍale tāṇḍavāḍhyaḥ
so 'haṁ rādhe 'bhibhūtas tava taralitayā hanta veṇī-bhujaṅgyā

ūrdhvordhva—[clouds situated] higher and higher; *spardhi*—which rivals; *govardhana*—called Govardhana; *śikhari*—of mountains; *vara*—the best; *uddhāra*—in lifting; *sāra-uddhuraḥ*—one whose load is the best; *aham*—I; *śaṅke*—I fear; *paṅkeja-netre*—O lotus-eyed woman; *tava*—Your; *kuca*—[in the form of] breasts; *mukula*—the buds; *ālokane*—when seeing; *jāta-kampaḥ*—one whose trembling has occurred; *uddaṇḍe*—extraordinary; *kāliyasya*—of Kāliya; *sphuṭa*—clearly; *vikaṭa*—formidable; *phaṇā*—of hoods; *maṇḍale*—on the multitude; *tāṇḍava*—with a wild dance; *āḍhyaḥ*—richly endowed; *saḥ aham*—that well-known I; *rādhe*—O Rādhā; *abhibhūtaḥ*—was overcome; *tava*—Your; *taralitayā*—restless; *hanta*—alas; *veṇī*—in the form of a braid; *bhujaṅgyā*—by the female snake.

I am the foremost leader because I lifted Govardhana, the best mountain, which towers above the highest clouds. However, lotus-eyed girl, I'm afraid I can't withhold a shiver when I gaze at the blown buds of Your breasts. I engaged in a frantic dance on Kāliya's extraordinary and dreadful hoods, but alas, Rādhā, I've been overcome by the restless snake of Your braid.

ity-ādiṣv asamataiva guṇaḥ.

In examples such as this, the absence of *samatā* is a quality.

COMMENTARY

In the second and fourth lines, hard phonemes and long compounds were not used because the meanings do not relate to *ojas guṇa* (vigor). That is normal usage, but they were properly used in the first and third lines simply because of the significance of the expressed meanings, without regard for the contextual *rasa* (*mādhurya*).

6.15

grāmya-kaṣṭatvādi-hānād apāruṣyorarīkṛtau
aujjvalya-rūpā yā kāntiḥ sā mādhuryāntara-sthitā
anye tv ojasi vartante tena te na punar daśa (10)

The *kānti* (elegance) which is the form of a resplendence in the matter of acknowledging an absence of harshness by virtue of the avoidance of faults such as *grāmya* (vulgarity) and *kaṣṭa* (the meaning is difficult to understand) is included in our *mādhurya.* The others are in *ojas.* Thus the *guṇas* are not ten.

anye śleśa-samādhy-udāratā ojasy evāntarbhavantīty arthaḥ. nanv evaṁ cet kliṣṭatva-doṣa-nirasanenaiva prasāda-guṇasyāpi mādhurya eva labdheḥ kiṁ prasāda-guṇasya pṛthaṅ-nirdeśaḥ? naivam, prasādasya svataḥ-siddhatvāt kvāntarbhāvaḥ? anyathā anavasthā-prasakteḥ. kiñca, matāntara-kathanam evaitat tena daśa-vidhatvaṁ na duṣṭam ity ubhayam evāsmākam abhīṣṭam.

The others are *śleśa, samādhi,* and *udāratā.* This means they are included in our *ojas.* Someone might wonder: "Why is *prasāda*

(clarity of meaning) accepted as a separate *guṇa*? It should be included in *mādhurya* because *prasāda* too is the absence of *kliṣṭa* (hard to understand)." That reasoning is off. *Prasāda* is a positive occurrence, so in which other *guṇa* might it fit? If this logic were not applied, nothing could be settled.

Moreover, the system of ten *guṇas* is not faulty. We accept both methodologies.

COMMENTARY

Mammaṭa rejected Vāmana's methodology. Kavi Karṇapūra, however, refers to the ten *guṇas,* in the context of Vaidarbhī Rīti (9.3).

6.16

atha mādhuryādayaḥ ke ta ity āha,

Now he dilates upon the three *guṇas.* This defines *mādhurya* (sweetness):

rañjakatvaṁ hi mādhuryaṁ cetaso druti-kāraṇam
sambhoge vipralambhe ca tad evātiśayocitam (11)

ca-kārāt karuṇādau ca.

rañjakatvam—delightfulness; *hi*—only; *mādhuryam*—sweetness; *cetasaḥ*—of the heart; *druti*—of the melting; *kāraṇam*—the cause; *sambhoge*—in meeting; *vipralambhe*—in separation; *ca*—and; *tat eva*—that same one (*mādhurya*); *atiśaya-ucitam*—highly suitable.

***Mādhurya* means delightfulness. It is the cause of the melting of the heart. *Mādhurya* is highly suitable in *sambhoga-śṛṅgāra,* in *vipralambha-śṛṅgāra,* in *karuṇa,* and so on.**

COMMENTARY

In *karuṇa* (lamentation), in *śānta* (peacefulness), and in *vipralambha* (separation), *mādhurya* means "melting" rather than "sweetness".

6.17

[This defines *ojas* (vigor):]

ceto-vistāra-rūpasya dīptatvasya hi kāraṇam
ojaḥ syād vīra-bībhatsa-raudreṣu krama-puṣṭi-kṛt (12)

cetaḥ—of the mind; *vistāra*—of the expanse; *rūpasya*—which is the form; *dīptatvasya*—of blazingness; *hi*—only; *kāraṇam*—the cause; *ojaḥ*—the *guṇa* called *ojas; syāt*—is; *vīra-bībhatsa-raudreṣu*—in *vīra-rasa,* in *bībhatsa-rasa,* and in *raudra-rasa; krama*—in sequence; *puṣṭi*—the enhancement; *kṛt*—makes.

Ojas* is the cause of blazingness that is the expansion of the mind. *Ojas* makes an enhancement in *vīra-rasa,* in *bībhatsa-rasa* and in *raudra-rasa.

dīptatvaṁ śaithilyābhāvo gāḍhatety arthaḥ. tac ca cetaso vistāra-hetur visphāra-kāraṇaṁ kramād vīrādiṣu puṣṭam arhatīty arthaḥ.

Blazingness is the absence of *śaithilya* (no conjunct consonant): This means the phonetic construction is dense. Blazingness is the cause of the expansion of the mind and is sequentially more preponderant in *vīra-rasa, bībhatsa-rasa,* and *raudra-rasa.*

COMMENTARY

The blazingness mentioned in the verse is a quality in the experience one of those three *rasas,* whereas the blazingness expounded in the elaboration relates both to sound and meaning and to the style of compounding (long compounds).

6.18

[This defines *prasāda* (clarity of the meaning):]

śruti-mātreṇa yatrārthaḥ sahasaiva prakāśate
saurabhyād iva kastūrī prasādaḥ so 'bhidhīyate (13)
sa sarveṣu raseṣv eva sarvāsv api ca rītiṣu
upayuktaḥ (14abc)

sa prasāda-nāmā guṇaḥ.
śruti-mātreṇa—merely by hearing; *yatra*—in which [*guṇa*]; *arthaḥ*—the meaning [of the whole sentence]; *sahasā eva*—immediately; *prakāśate*—manifests; *saurabhyāt*—because of the fragrance; *iva*—like; *kastūrī*—musk; *prasādaḥ*—the *guṇa* called *prasāda; saḥ*—that [*guṇa*]; *abhidhīyate*—is called; *saḥ*—that; *sarveṣu*—all; *raseṣu*—in the *rasas; eva*—indeed; *sarvāsu*—all; *api*—also; *ca*—and; *rītiṣu*—in the styles; *upayuktaḥ*—applied.

When the meaning of the words clearly comes out simply by hearing or by reading, like musk applied to the skin under the clothes comes out due to its fragrance, that is *prasāda.* It applies to all the *rasas* and to all the *rītis.*

COMMENTARY

The term *prasāda* means "clarity of the meaning" in reference to a text that is easily understood. But it means "satisfaction" in reference to the type of quality in the relishment of a *rasa.*

6.19

vyañjakāḥ syur varṇāś ca racanā api (14cd)
teṣām ity arthāt.

The phonemes and the styles are suggestive of the *guṇas.*

tatra varṇanāṁ vyañjakatvam idāniṁ darśyate. racanāyā rīti-nirūpaṇe darśayitavyam.

Henceforth the suggestiveness of the phonemes will be shown. The suggestiveness of the styles will be illustrated in the chapter on *rīti.*

COMMENTARY

The phonemes themselves, the phonetic combinations, and the style of compounding take the form of either *mādhurya* or *ojas,* depending on the *rasa* or on the meaning itself (if there is no *rasa*). The construction of either *mādhurya* or *ojas* should give rise to the *mādhurya* or *ojas* which is the quality of the *rasa* (aesthetic delight), when there is a *rasa.*

The *rītis* (styles) relate to the basic phonemes, the type of phonetic combination and the style of compounding. Mammaṭa does not acknowledge the *rītis* because those three topics are already included in the discussion on the *guṇas*. The main purpose of the various types of *rītis* is to account for constructions other than *mādhurya* and *ojas*. Except for Vaidarbhī Rīti (*mādhurya-guṇa*) and Gauḍī Rīti (*ojas guṇa*), the rhetoricians do not agree on the definitions of *rītis*.

6.20

sparśāḥ sva-pañcamādhaḥ-sthā aṭa-vargā laghu-raṇau
mādhurya-vyañjakā varṇā naika-rūpāḥ krameṇa cet (15)

sparśāḥ—the *sparśas* (the consonants from *k* to *m*); *sva-pañcama*—their fifth consonant; *adhaḥ*—below; *sthāḥ*—situated; *aṭa-vargāḥ*—which are not part of the *ṭa* group; *laghu-ra-ṇau*—short *r* and short *ṇ; mādhurya-vyañjakāḥ*—suggestive of sweetness; *varṇāḥ*—the phonemes; *na*—not; *eka-rūpāḥ*—of one form; *krameṇa*—sequentially; *cet*—if.

The phonemes suggestive of *mādhurya* are the *sparśas,* except the *ṭa* group, with the corresponding nasal placed before, as well as a short *r,* and a short *ṇ.* But if any such phoneme is used repeatedly one after the another, that does not suggest sweetness.

naikarūpā iti pṛthak pṛthag vargajā eva. aṭa-vargā iti ṭa-vargaḥ kevalo vā sva-paścamādhaḥ-stho vā ojasy eva.

The phonemes of the *ṭa* group (*ṭ, ṭh, ḍ,* and *ḍh*), whether single or combined with the corresponding nasal, only belong to *ojas.*

COMMENTARY

The phonemes that evoke sweetness are: *ṅk, ṅkh, ṅg, ṅgh, ñc, ñch, ñj, ñjh, nt, nth, nd, ndh, mp, mph, mb, mbh,* single short *r,* and single short *ṇ.* Sometimes the *anusvāra* (*ṁ*) occurs instead of the sound *ṅ,* and so on.

6.21
udāharanām,

An example of *mādhurya-guṇa:*

*vidhāya puṣpāvacaya**ṁ** **c**ala**nt**yā*
*ma**ñj**ī**r**a-nādo mada-kha**ñj**anākṣyāḥ*
*ma**nd**o ’py ama**nd**aṁ ha**r**im a**ñj**anābha**ṁ***
***kuñj**e-śaya**ṁ** **j**āga**r**ayā**ñc**akā**r**a*

vidhāya—after making; *puṣpa*—of flowers; *avacayam*—the collecting; *calantyāḥ*—who was moving; *mañjīra*—of the anklets; *nādaḥ*—the sound; *mada-khañjana*—[are like the eyes] of a maddened *khañjana* bird; *akṣyāḥ*—of the girl whose eyes; *mandaḥ*—faint; *api*—although; *amandam*—in such a way that it ws not faint; *harim*—Hari; *añjana*—of eyeliner; *ābham*—who has the splendor; *kuñje-śayam*—who was sleeping in the arbor; *jāgarayāñcakāra*—woke up.

Hari, whose luster resembles dark eyeliner, was taking rest in the pleasure grove. A girl whose eyes resemble excited wagtail birds was moving about while picking flowers. Although faint, the sound of her anklets abruptly woke Him up.

6.22
“naikarūpāḥ krameṇa” iti
eka-rūpatve dūṣaṇam. yathā,

It was stated that any such phoneme used repeatedly one after the another does not suggest sweetness. This is an example:

*kā**nt**e niśā**nt**a ekā**nt**e*
*pādā**nt**e klā**nt**im a**nt**ati*
*a**ñj**as te ga**ñj**ana-vya**ñj**ī*
*ma**ñj**īro ma**ñj**ubhiḥ svanaiḥ*

kānte—when the lover; *niśā-ante*—at the end of night; *ekānte*—in a solitary place; *pāda-ante*—at the end of the feet; *klāntim*—

tiredness; *antati*—was binding (obtaining)[313]; *añjaḥ*—quickly; *te*—your; *gañjana*—of disrespect; *vyañjin*—are a manifestation; *mañjīraḥ*—the anklets; *mañjubhiḥ*—lovely; *svanaiḥ*—with sounds.

Given that your lover, Kṛṣṇa, is fatigued because he looked for you all night in the solitary meeting place, with their jingling sounds here your anklets are expressive of disrespect.

6.23

ity-ādeḥ khalv anuprāsa-rīti-rūḍhasya vartmanaḥ
mādhurya-bahulatve 'pi gauḍīyā-rītir iṣyate (16)

iti ādeḥ—beginning from this; *khalu*—indeed; *anuprāsa*—of alliteration; *rīti*—the style; *rūḍhasya*—endowed with; *vartmanaḥ*—of the path; *mādhurya-bahulatve*—there is much sweetness; *api*—although; *gauḍīyā-rītiḥ*—the style named Gauḍīyā; *iṣyate*—is desired.

In examples such as this, although there is much sweetness in the alliteration the text is only classed in Gauḍīyā Rīti.

COMMENTARY

This topic is revisited in texts 9.13-14.

6.24

kintu,

*j**ṛ**mbh**ate tava ka**ñ**j**ākṣi kā**nt**iḥ kā**ñ**cana-ba**ndh**u**r**ā*
*a**mb**udopa**r**i śa**mp**eva na**nd**a-na**nd**ana-vakṣasi*

jṛmbhate—expands; *tava*—your; *kañja-akṣi*—O lotus-eyed girl; *kāntiḥ*—splendor; *kāñcana*—golden; *bandhurā*—beautiful; *ambuda-upari*—above a cloud; *śampā*—lightning; *iva*—like; *nanda-nandana-vakṣasi*—on Kṛṣṇa's chest.

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313 *tvām anviṣya pādānte klāntiṁ śramam antati badhnati sati. "ati adi bandhane" dhātuḥ. pādānte śramaṁ prāpnuvati satīty arthaḥ.* (*Subodhinī*)

Lotus-eyed girl, on Kṛṣṇa's chest your lovely golden splendor is conspicuous like lightning above a cloud.

ity-ādau śuddha-mādhuryam.

In such an example, however, the sweetness is pure.

6.25
athaujo-vyañjakā varṇā ucyante,

Now the phonemes suggestive of *ojas* (vigor) are mentioned:

yoga ādya-tṛtīyābhyāṁ ced dvitīya-caturthayoḥ
upary adho dvayor vāpi repheṇa saha ced yutiḥ
śa-ṣau ṭa-vargaś cānantyo vṛtti-dairghyaṁ tathaujasi (17)

yogaḥ—the combination; *ādya-tṛtīyābhyām*—with the first and with the third; *cet*—if; *dvitīya-caturthayoḥ*—of the second and of the fourth; *upari*—above; *adhaḥ*—below; *dvayoḥ*—of both; *vā*—or; *api*—even; *repheṇa saha*—with the letter *r; cet*—if; *yutiḥ*—the combination; *śa-ṣau*—the letter *ś* and the letter *ṣ; ṭa-vargaḥ*—the *ṭa* group (*ṭ, ṭh, ḍ, ḍh*); *ca*—and *anantyaḥ*—not at the end; *vṛtti*—of compounds; *dairghyam*—longness; *tathā*—in that way; *ojasi*—in *ojas.*

In *ojas,* the construction is this: The first phoneme combined with the second; the third phoneme combined with the fourth; any combination of a consonant with the letter *r,* whether before, after, or both before and after; the letter *ś* ; the letter *ṣ* ; any letter of the *ṭa* group, but not at the end; and long compounds.

kakkhaṭaṁ, rukkhelā, acchaṁ, kacchaḥ, utthānaṁ, kakupphenaḥ. evaṁ rugghāsaḥ, ujjhitam, baddhaḥ, kakubbhāsaḥ, arkaḥ, śakraḥ. śa-ṣau spaṣṭau. ṭa-vargaś cānantya iti kim? ruṭ ruḍ.

For example: *kakkhaṭa, rukkhelā, accha, kaccha, utthāna, kakupphena, rugghāsa, ujjhita, baddha, kakubbhāsa, arka,* and *śakra.* Examples with the letter *ś* and with the letter *ṣ* are

obvious. What is the meaning of "any letter of the *ṭa* group, but not at the end"? Sounds such as *ruṭ* and *ruḍ* are counterexamples (unless *ruṭ* (or *ruḍ*) is connecting to another phoneme of *ojas*).

COMMENTARY

In *kakkhaṭa* (solid), the first letter of the *ka* group (*k*) was combined with the second (*kh*), not to mention the letter *ṭ.* In *rug-ghāsa* (*ruj* + *hāsa*) ("injuring laughter"), the third letter of the *ka* group (*g*) was combined with the fourth (*gh*). An example of a sound with the letter *r* both before and after a consonant is: *durgraha.* Moreover, the phoneme *kṣ* eminently evokes *ojas.* These are examples of phonetic combinations. The single phonemes of *ojas* are only: *ṭ, ṭh, ḍ, ḍh, ś, ṣ.* In text 6.20 it was said that these phonemes evoke *ojas: ṇṭ, ṇṭh, ṇḍ, ṇḍh.* Other prominent phonemes of *ojas* are: *ṣṭ* and *ṣṭh.*

6.26

udāharaṇam,

This illustrates *ojas guṇa:*

ūrdhvordhvaṁ sarva-mūrdhnāṁ mukuṭa-taṭa-luṭhad-ratna-dīpti-cchaṭābhiś
channaṁ yat-pāda-pīṭhaṁ prakaṭita-paṭima-prauḍhi-garbhair mahobhiḥ
śarvāder garva-kharvī-karaṇa-cala-bhujā-daṇḍa-śauṭīrya-caṇḍaḥ
śiṣṭābhīṣṭaṁ kṛṣīṣṭa pracura-ghana-ghṛṇā-vikrama-cakrapāṇiḥ

ūrdhva-ūrdhvam—is placed atop; *sarva*—of all [demigods and kings]; *mūrdhnām*—the heads; *mukuṭa*—of the crown; *taṭa*—on the rim; *luṭhat*—dangling; *ratna*—of the jewels; *dīpti*—radiance; *chaṭābhiḥ*—by the profuse; *channam*—covered; *yat*—whose; *pāda-pīṭham*—footstool; *prakaṭita*—manifest (evident); *paṭima*—cleverness; *prauḍhi*—and boldness; *garbhaiḥ*—within which; *mahobhiḥ*—with the glories; *śarva*—of Śiva ("He who kills with arrows"); *ādeḥ*—and others; *garva*—the pride; *kharvī-karaṇa*—which make small; *cala*—moving; *bhujā*—arms; *daṇḍa*—of the polelike; *śauṭīrya*—on account of the prowess; *caṇḍaḥ*—is fierce; *śiṣṭa*—of the learned; *abhīṣṭam*—the desires; *kṛṣīṣṭa*—may He fulfill; *pracura*—[which is like] many; *ghana*—clouds; *ghṛṇā*—is compassion; *vikrama*—whose course of action; *cakra-pāṇiḥ*—Kṛṣṇa ("in whose hand there is a *cakra*").

May the wielder of the *cakra* fulfill the scholars' desires. All the gods and the kings place His hassock atop their heads, thus it is covered by the profuse effulgence of jewels on their crowns. By nature He is compassionate like many rain-giving clouds, yet He is also fierce by virtue of His swift and powerful polelike arms, whose glories, replete with cleverness and boldness, diminish the pride of Śiva and of others.

6.27

aṭa-vargair arephaiś ca kkha-gghābhyāṁ ca vivarjitaiḥ
ayuktaiś ca mahā-prāṇair madhyatāṁ pratipadyate (18)

aṭa-vargaiḥ—with phonemes without the *ṭa* group; *arephaiḥ*—with phonemes without the letter *r; ca*—and; *kkha-gghābhyām*—the phonemes *kkh* and *ggh; ca*—and; *vivarjitaiḥ*—without; *ayuktaiḥ*—not combined; *ca*—and; *mahā-prāṇaiḥ*—with aspirates; *madhyatām*—the middle state; *pratipadyate*—it attains.

There is an additional construction: The intermediary *ojas.* In it, there is no phoneme of the *ṭa* group; there is no combination with the letter *r* ; and there is neither the sound *kkh* nor the sound *ggh.* It contains aspirates, without any combination.

madhyatāṁ madhyaujastvam, kkha-gghāmyām iti acchādi-varjanaṁ na kāryam ity arthaḥ. mahā-prāṇair iti ha-kāreṇa saha varga-caturthais taiḥ, ayuktaiḥ kevalair ity arthaḥ. ca-kārāt kvacit saṁyuktaś ca.

However, sounds such as *cch* are not excluded. The aspirates referred to here are: *gh, jh, dh, bh,* and *h.* An aspirate should not be combined with another consonant, but, because of the word *ca* (and) in the *kārikā,* sometimes it is so combined.

COMMENTARY

This category, the intermediary *ojas,* is Kavi Karṇapūra's innovation in poetic theory. Moreover, the phoneme *dh,* for instance, is one letter in Sanskrit. An example of this aspirate combined with another consonant is: *gdh.*

6.28

śṛṅgāre 'py eṣa cāruḥ syāt karuṇādau bhaven na vā
mādhurya-vyañjakair varṇair yuktaś ced atisundaraḥ
gāḍha-bandhaḥ sa ākhyātaḥ pāṭhe vadana-pūrti-kṛt (19)

śṛṅgāre—in *śṛṅgāra-rasa; api*—also; *eṣaḥ*—this; *cāruḥ*—beautiful; *syāt*—is; *karuṇa-ādau*—in *karuṇa-rasa* and so on; *bhavet*—can be; *na*—not; *vā*—or; *mādhurya-vyañjakaiḥ*—which suggest sweetness; *varṇaiḥ*—with phonemes; *yuktaḥ*—endowed; *cet*—if; *atisundaraḥ*—very beautiful; *gāḍha-bandhaḥ*—tight construction; *saḥ*—that; *ākhyātaḥ*—is called (or is renowned); *pāṭhe*—in a recitation; *vadana*—of the mouth; *pūrti*—of the filling; *kṛt*—the maker.

The intermediary *ojas* is lovely in *śṛṅgāra-rasa* as well. Some say it also suitably applies in *karuṇa-rasa* and so on. If the intermediary *ojas* has phonemes suggestive of sweetness, it becomes very beautiful. That dense construction is renowned. In a recitation, it fills the mouth.

6.29

yathā,

An example of intermediary *ojas:*

kastūrī-tilakāyitaṁ trijagatī-saubhāgya-lakṣmyā ghana-
snigdha-śyāmam ayātayāmam adhika-ślāghyaṁ muhuḥ pātu vaḥ
ābhīrī-stana-kumbha-kuṅkuma-rasāsaṅgena saugandhya-bhāg
brahmānanda-mahā-sudhāmbudhi-rahaḥ-sandoha-dohaṁ mahaḥ

kastūrī—of musk; *tilakāyitam*—it acts like the *tilaka; tri-jagatī*—of the three worlds; *saubhāgya*—of the good fortune; *lakṣmyāḥ*—[of the heroine in the form of] the affluence; *ghana*—like a cloud; *snigdha*—glossy; *śyāmam*—and dark; *ayātayāmam*—not spent[314] ("without having completed its course"); *adhika*—very; *ślāghyam*—praiseworthy; *muhuḥ*—repeatedly; *pātu*—may it

314 *punaś cāyātayāmam agata-rasam eka-rasam ity arthaḥ.* (*Subodhinī*)

protect; *vaḥ*—you all; *ābhīrī*—of the *gopīs; stana-kumbha*—on the waterpt-like breasts; *kuṅkuma*—of saffron; *rasa*—with the ointment; *āsaṅgena*—because of the contact; *saugandhya-bhāg*—it has the nice fragrance; *brahma-ānanda*—in the form of the bliss of Brahman; *mahā-sudhā-ambudhi*—[even more so than] the great nectar ocean; *rahaḥ*—of the mystery (the mysterious bliss of love[315]); *sandoha*—the mass; *doham*—it fills ("it milks"); *mahaḥ*—the effulgence.

May a certain effulgent person which intensifies the mystery of life even more so than the great nectar ocean of the bliss of Brahman protect you all. Lakṣmī is the personification of the prosperity of the three worlds, and He is like her musk *tilaka.* He is glossy and dark like a raincloud. His *rasa* never lessens. He is praiseworthy to a high degree. And He is fragrant because He came in contact with the saffron ointment on the *gopīs'* breasts.

6.30
yathā vā,

Another example of intermediary *ojas:*

sāndrānanda-ghanaṁ ghanāghana-ghaṭā-snigdhojjvala-śyāmala-
jyotsnā-jāla-jaṭālam ālaya iva premṇāṁ trilokī-śriyaḥ
kṛṣṇasyāṅgam anaṅga-saṅgara-lasad gopāṅganāpāṅgaka-
vyāsaṅgena taraṅgitaṁ mama manaḥ-saṅgitvam aṅgīkriyāt

sāndra—condensed; *ānanda*—with bliss; *ghanam*—dense; *ghanāghana*—of clouds; *ghaṭā*—[like] a multitude; *snigdha*—glossy; *ujjvala*—bright; *śyāmala*—darkish; *jyotsnā*—of moonlight; *jāla*—a mass; *jaṭālam*—endowed with; *ālayaḥ*—an abode; *iva*—like; *premṇām*—of an abundance of love; *trilokī*—of the three worlds; *śriyaḥ*—who is the resplendence; *kṛṣṇasya*—of Kṛṣṇa; *aṅgam*—the body; *anaṅga*—of Cupid; *saṅgara*—in the battle;

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315 *brahmānanda-rūpa-mahā-sudhāmbudheḥ sakāśād api yo rahaḥ-sandoho rahasya-premānanda-samūhas taṁ pūrayati yan mahas tejaḥ-svarūpaṁ vastu tad vo yuṣmān pātu.* (*Subodhinī*)

lasat—splendid; *gopa-aṅganā*—of a cowherd woman; *apāṅgaka*—of the small sidelong glances; *vyāsaṅgena*—due to the special connection; *taraṅgitam*—restless ("filled with waves"); *mama*—of mine; *manaḥ*—of the mind; *saṅgitvam*—being one who has the association; *aṅgīkriyāt*—may it accept.

Kṛṣṇa is the form of the resplendence of the three worlds. May His body accept the companionship of my mind. His body is dense bliss, is glossy, bright and darkish like a series of rainclouds, has a mass of moonlight as if it were an abode of an abundance of love, is splendid in the battle of Cupid, and becomes wavy upon receiving the flux of a *gopī's* sidelong glances.

6.31

prasādasya vyañjikā tu kevalaṁ racanā matā
na tatra varṇa-prādhānyaṁ prasādo viśadārthataḥ (20)

prasādasya—of *prasāda; vyañjikā*—the manifestor; *tu*—only; *kevalam*—only; *racanā*—the construction; *matā*—is thought of; *na*—not; *tatra*—in it; *varṇa-prādhānyam*—the importance of the phonemes; *prasādaḥ*—the *guṇa* called *prasāda; viśada-arthataḥ*—because of the clear meaning.

The word structure is the only thing that manifests *prasāda*. Since *prasāda* is characterized by the clarity of the meaning, the consideration of phonemes is not important in it.

sarveṣv eva raseṣu prasādasyopayuktatvān na varṇa-gata-niyamaḥ.

Since *prasāda* applies to all the *rasas,* it does not have a particular set of phonemes.

6.32

udāharaṇam,

An example of *prasāda:*

kope yathātilalitaṁ na tathā prasāde
vaktraṁ vidhe satatam ātanu mānam asyāḥ
ity ākalayya dayitasya vaco-vibhaṅgīṁ
rādhā vivartita-vinamra-mukhī babhūva

kope—when there is anger; *yathā*—as; *atilalitam*—very charming; *na tathā*—not like that; *prasāde*—when there is serenity (in good spirits); *vaktram*—visage (face); *vidhe*—O creator (Brahmā); *satatam*—continuously; *ātanu*—you should expand; *mānam*—pique; *asyāḥ*—Her; *iti*—(end of citation); *ākalayya*—after noticing (hearing); *dayitasya*—of the male beloved; *vacaḥ*—of speech; *vibhaṅgīm*—the crookedness; *rādhā*—Rādhā; *vivartita*—has turned around; *vinamra*—and is bowed; *mukhī*—one whose face; *babhūva*—became.

"Her face is not as dazzling when She is in good spirits as when She is in a huff. O creator, you should always increase Her pique!" Hearing this cunning remark of Her beloved, Rādhā turned around and lowered Her face.

6.33

yadyapi guṇa-paratantrā racanādyās tadapi vaktrādeḥ
aucityāt tad-adhīnā bhavanti tasmād guṇo 'pi tad-adhīnaḥ (21)

yadyapi—although; *guṇa-paratantrāḥ*—dependent on the qualities; *racanā-ādyāḥ*—the construction and so on; *tadapi*—nonetheless; *vaktr-ādeḥ*—of the speaker and so on; *aucityāt*—because of the suitability; *tad-adhīnāḥ*—dependent on that; *bhavanti*—become; *tasmāt*—therefore; *guṇaḥ*—a quality; *api*—as well; *tat-adhīnaḥ*—depends on that.

Although the basic phonemes, the phonetic combinations and the style of compounding are based on the *guṇas* (the qualities of the *rasas*), sometimes, owing to the suitability of either the speaker, the literal meaning of the text, or the person who is addressed, they are based on one of those three instead. Therefore, even a *guṇa* can be based on one of those three (instead of being based on a *rasa*).

tasmād dhetor vaktrāder vaktṛ-vācya-boddhavyānāṁ tad-adhīno vaktrādy-adhīnaḥ. uddhate vaktari uddhatam ojaḥ, dhīrodātte vaktari madhyamam ojaḥ, dhīra-lalite vaktari mādhuryam, prasādas tu sārvatrika iti.

When the speaker is *uddhata* (forceful), the forceful *ojas* is used. When the speaker is *dhīrodātta* (clever and virtuous), the intermediary *ojas* is used. When the speaker is *dhīra-lalita* (clever and fun-loving), *mādhurya-guṇa* is used. *Prasāda,* however, applies at all times.

ity alaṅkāra-kaustubhe guna-vivecano nāma ṣaṣṭhaḥ kiraṇaḥ.

Here ends the sixth ray in *Alaṅkāra-kaustubha,* entitled "An examination of qualities."

Seventh Ray

Ornaments of Sound

7.1

atha śabdālaṅkāra-nirṇayaḥ. atha "upamiti-mukho 'laṅkṛti-gaṇaḥ" iti yad uktaṁ tatra mukha-śabdasya mukhyārthatvād amukhyasya prāptau prathamato 'mukhyaṁ śabdālaṅkāram evāha—

Earlier it was said: *upamiti-mukho 'laṅkṛti-gaṇaḥ,* "Simile and other literary devices are the ornaments of the Kāvya-puruṣa" (1.7). In that regard, since the word *mukha,* in *upamiti-mukha,* has the sense of "foremost", it follows that there is a secondary topic, thus at first he elaborates on the secondary ornaments, the ornaments of sound.

Vakrokti

7.2

ekenārthena yat proktam anyenārthena cānyathā
kriyate śleṣa-kākubhyāṁ sā vakroktir bhaved dvidhā (1)
śleṣo 'pi ca bhaved dvedhā sa-bhaṅgābhaṅga-bhedataḥ (2)

ekena arthena—with one meaning; *yat*—which word; *proktam*—is spoken; *anyena arthena*—with another meaning; *ca*—and; *anyathā*—in another way; *kriyate*—is made; *śleṣa-kākubhyām*—because of a double meaning, or due to the intonation; *sā*—that; *vakra-uktiḥ*—called *vakrokti* (crooked speech); *bhavet*—is; *dvidhā*—twofold; *śleṣaḥ*—double meaning; *api*—also; *ca*—and; *bhavet*—is; *dvedhā*—twofold; *sa-bhaṅga*—with a [different] division [of the phonemes]; *abhaṅga*—without a division [of the phonemes]; *bhedataḥ*—according to the varieties.

When a word is said in one meaning but is construed in another by *śleṣa* (literal double meaning) or by *kāku* (modulation of the voice), that is called *vakrokti* (ambiguous speech). *Śleṣa* as well has two varieties: *abhaṅga* and *sa-bhaṅga.*

śleṣeṇa kākvā vā śleṣaś ca dvidhā—abhaṅgaḥ sa-bhaṅgaś ceti.

***Vakrokti* has two varieties, *śleṣa* (7.66) and *kāku* (4.12). The two categories of *śleṣa* are *abhaṅga* (the double meaning occurs without breaking up the syllables in a different way) and *sa-bhaṅga* (the double meaning is achieved by breaking up the syllables in a different way).**

COMMENTARY

When the hearer construes the meaning of the speaker's words differently, that is *vakrokti.* It only occurs in a dialogue. This *vakrokti* (ambiguous speech) is not the same as the *vakrokti* (crooked speech) mentioned in the description of ladyloves (5.128).

7.3

atrābhāṅga-śleṣeṇa yathā,

An example of ambiguous speech based on *abhaṅga-śleṣa:*

kas tvaṁ śyāma harir babhūva tad idaṁ vṛndāvanaṁ nirmṛgaṁ
haṁho nāgari mādhavo 'smy asamaye vaiśākha-māsaḥ kutaḥ
mugdhe viddhi janārdano 'smi tad iyaṁ yogyā vane 'vasthitir
bāle 'haṁ madhusūdano 'smi viditaṁ yogyo dvi-repho bhavān

kaḥ tvam—who are you?; *śyāma*—O Śyāma; *hariḥ*—Hari; *babhūva*—became; *tat*—because of that; *idam*—this; *vṛndāvanam*—Vṛndāvana; *nirmṛgam*—(a place) from which the deers have gone; *haṁho*—hmm; *nāgari*—O lover; *mādhavaḥ*—Mādhava; *asmi*—[I] am; *asamaye*—at the wrong time; *vaiśākha-māsaḥ*—the month of Vaiśākha (April-May); *kutaḥ*—how?; *mugdhe*—O bewildered girl; *viddhi*—know; *janārdanaḥ*—Janārdana; *asmi*—[I] am; *tat*—therefore; *iyam*—this; *yogyā*—is proper; *vane*—in the forest; *avasthitiḥ*—the abiding; *bāle*—hey girl; *aham*—I;

madhusūdanaḥ—Madhusūdana; *asmi*—am; *viditam*—it is known; *yogyaḥ*—it is proper; *dvi-rephaḥ*—(one who has) two r's; *bhavān*—You.

Rādhā: **Śyāma! Who are You?**
Kṛṣṇa: **I am Hari (or I am a lion).**
Rādhā: **Ah! That's why all the deer left Vṛndāvana.**
Kṛṣṇa: **Hmm. In truth, smart girl, I am Mādhava (or the month of Vaiśākha).**
Rādhā: **Oh, how is it that the month of Vaiśākha has come at the wrong time?**
Kṛṣṇa: **Simple girl, know that I am Janārdana (or one who gives pain to living entities).**
Rādhā: **In that case Your residing in the forest is fitting.**
Kṛṣṇa: **Dear girl, I am Madhusūdana (or I am a bee (*bhramara*)).**
Rādhā: **I know! That You have two r's is proper.**

COMMENTARY

Viśvanātha Cakravartī: The word *barbara* (barbarian) is implied since it has two r's. She means to say: "You're also a barbarian," since it is well-known that a cow herder is a barbarian. The derivation of Janārdana is: *janān ardayati* (He kills people). A double meaning is: *jana-pīḍaka* (He gives pain to people).

7.4

sa-bhaṅgo yathā,

An example of ambiguous speech based on *sabhaṅga-śleṣa:*

kānte kīrtir akīrtir eva vada me kiñcij jaḍebhyaḥ paraṁ
dhīrā kāpi bhavaty aho katham aho buddhir bhavet pūrṇimā
kā medhā tava bhūyasī na madane tvayy eva me dhāraṇaṁ
tan māṁ āspṛśa na spṛśeyam iti sa śrīmān jito rādhayā

kānte—O lover; *kīrtiḥ*—fame; *akīrtiḥ*—infamy; *eva*—only; *vada me*—tell me; *kiñcit*—something; *jaḍebhyaḥ*—than inert things; *param*—other; *dhīrā*—an intelligent woman; *kā*—what; *api*—also; *bhavati*—is; *aho*—how amazing; *katham*—why; *aho*—Oh;

buddhiḥ—intelligence; *bhavet*—is; *pūrṇimā*—the full moon; *kā*—what; *medhā*—intelligence; *tava*—your; *bhūyasī*—is; *na*—not; *madane*—on Cupid; *tvayi*—on you; *eva*—only; *me*—my; *dhāraṇam*—mental focus; *tat*—therefore; *mām*—me; *āspṛśa*—touch softly; *na spṛśeyam*—I shall not touch; *iti*—thus; *saḥ*—that famous one; *śrīmān*—beautiful and glorious; *jitaḥ*—is defeated; *rādhayā*—by Rādhā.

Or, as a double meaning (following Viśvanātha Cakravartī's commentary): ***kānte—****kā ante* (meaning *kā ante nāśe sati tiṣṭhati*?): what remains at the end of life?; ***kiñcid—****kiṁ cid* (meaning *kiṁ cid-vastu*?)[316]: what is a transcendental object?; ***dhīḥ***—intelligence; ***rākāpi—****rākā api:* the full moon also; ***kāme***—on Cupid; ***dhā***—fixing the mind (*dhā* means *dhāraṇam* and is made with the suffix *kvip*); ***mā***—Me; ***mā spṛśa***—don't touch.

Kṛṣṇa: **Sweetheart …**
Rādhā (thinking He said: *kā ante,* What remains in the end?): **Only fame and infamy remain.**
Kṛṣṇa: **Tell Me something about it!**
Rādhā (thinking He said: *kiṁ cid,* What is spirit?): **It's different than inert things.**
Kṛṣṇa: **Oh! Someone here is intelligent!**
Rādhā (thinking He said: *dhīḥ rākā api,* Intelligence too is a full moon): **"How is intelligence a full moon?"**
Kṛṣṇa: **What wits do You have?!**
Rādhā (thinking He said: *kāme dhā,* Your attention is on Cupid): **My attention is only on You, not on Cupid.**
Kṛṣṇa: **In that case You can touch Me.**
Rādhā (thinking He said: *mā mā spṛśa,* Don't touch Me): **I won't touch You.**

In this way Rādhā soundly defeated Kṛṣṇa.

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316 Here the word *vastu* is added to the sentence. This is because the words *vastu* (thing), *strī* (woman), and *jana* (person) may be added to any sentence, in accordance with grammatical rules.

7.5
kākvā yathā,

This illustrates ambiguous speech due to a modulation of the voice:

na vadasi hariṇāpi pṛcchyamānā
na bata vilokayase vilokyamānā
nijam abhimatam īhyatām idānīṁ
vidhu-vadane samayaḥ sa no na bhāvī

na vadasi—you don't speak; *hariṇā*—by Hari; *api*—although; *pṛcchyamānā*—being asked; *na*—don't; *bata*—alas; *vilokayase*—you speak; *vilokyamānā*—being seen; *nijam*—personal; *abhimatam*—desire; *īhyatām*—should be acted upon[317]; *idānīm*—now; *vidhu-vadane*—O moon-face girl; *samayaḥ*—time; *saḥ*—that; *naḥ*—our; *na bhāvī*—will not happen (or: will it not happen?).

Moon-faced girl, You don't say anything although Hari inquires from You. Alas, He looks at You but You don't even glance at Him. Fine, keep your pique firm for now. The time when the sound of the flute beckons us will not come. (or: That time will not come?)

api tu bhāvy eva, yadā tu bhaviṣyati, tadā vaikalyaṁ ca drakṣyāma iti bhāvaḥ.

The sense is: It will certainly come, and when it does, we *sakhīs* shall see Your excitement.

COMMENTARY

Viśvanātha Cakravartī: "Will the time during which the sound of the *muralī* indicates a tryst not occur for our sake? Certainly it will. At that time, being agitated and giving up Your indignation, You will run to Him. Then we shall see Your excitement."

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317 Viśvanātha Cakravartī: *idānīṁ mānasya dārḍhyaṁ rūpaṁ nijam abhimatam īhyatāṁ kriyatām ity arthaḥ,* "Now, Your personal desire in the form of mental firmness should be carried out."

Anuprāsa

7.6
anuprāsyata ity arthe 'nuprāso varṇa-sāmyataḥ (3)

anuprāsyate iti arthe—in the sense of *anuprāsyate; anuprāsaḥ*—the ornament called *anuprāsa; varṇa-sāmyataḥ*—on account of sameness.

Anuprāsa* (alliteration) occurs on account of a repetition of a phoneme. The derivation of *anuprāsa* is *anuprāsyate.

sa-jātīyaṁ varṇam anu sajātīya-varṇāntaraṁ prakarṣeṇāsyata iti vyutpattiḥ.

Etymologically, *anuprāsa* means: "preeminently (*pra*) placing (*āsyate*) a phoneme after (*anu*) another phoneme of the same kind."

7.7
sa ca dvedhā cheka-vṛtti-bhedāt (4ab)

It has two varieties: *cheka* and *vṛtti.*

chekānuprāso vṛtty-anuprāsaś ceti sa dvedhā.

The two types of alliteration are *cheka anuprāsa* and *vṛtti anuprāsa.*

COMMENTARY

There is a grand total of six types of alliteration (7.28 *vṛtti*). In Sanskrit poetics, usually the alliteration of a vowel is not taken in consideration. Kavi Karṇapūra makes exceptions for alliteration of vowels and consonants together (7.18; 7.24). Thus for the most part *anuprāsa* refers to the repetition of a consonant or of a conjunct consonant. An aspirate phoneme, such as *kh,* is one consonant.

Only Bharata Muni, Daṇḍī and Bhoja valued the alliteration of a

vowel. Kavi Karṇapūra and others consider this faulty on certain occasions (10.74).

The poetical theorists differ in their interpretations of alliteration. Mammaṭa and Viśvanātha Kavirāja expound *cheka anuprāsa,* but Kavi Karṇapūra defines it somewhat differently.

Mammaṭa and Viśvanātha Kavirāja say *cheka* is so called because it is used by experts: *cheko vidagdhas tat-prayojyatvād eṣa chekānuprāsaḥ* (*Sāhitya-darpaṇa* 2.3). Kavi Karṇapūra used the word *cheka* in that sense (3.59). Moreover, in the context of alliteration the term *vṛtti* means *āvṛtti* (repetition).

7.8
chekaḥ sakṛttayā (4b)

***Cheka* involves an immediate repetition.**

eka-vārānunyāsena chekaḥ syāt.

When a phoneme is placed one-time immediately after the same phoneme, that is *cheka.*

7.9
yathā,
*dhāma śyā**mam** idaṁ śrī-daṁ*
jagato 'viratodayam
*dh**yey**aṁ geyaṁ ca sarveṣāṁ*
dṛśoḥ prema-yaśo-mayam

dhāma—body; *śyāmam*—dark blue; *idam*—this (renowned); *śrī-dam*—giver of beauty; *jagataḥ*—to the world; *avirata-udayam*—whose appearance does not cease; *dhyeyam*—should be meditated upon; *geyam*—should be glorified; *ca*—and; *sarveṣām*—of everyone (the devotees); *dṛśoḥ*—for the eyes; *prema*—the abode of love; *yaśaḥ-mayam*—the embodiment of fame.[318]

318 Viśvanātha Cakravartī glosses *prema* as *premāspadam,* and *yaśo-mayam* as *yaśaḥ-svarūpam.*

That renowned dark blue body should be meditated upon and extolled. It is eternal and beautifies the world. It is the embodiment of fame and is the abode of love for everyone's eyes.

atra ma-kārādīnāṁ sakṛd anu nyāsaś ca.

In this example, the letters *m* are placed one after the other (in *śyāmam*), and so are the letters *y* (in *dhyeyaṁ*).

7.10
mādhurya-vyañjakatvena sa eva hy upanāgaraḥ (4cd)

***Cheka anuprāsa* is called *upanāgara* when it evokes sweetness.**

sa eva varṇa-vinyāsaḥ.

It too involves repeating only one kind of phoneme one-time.

7.11
yathā,
*ana**ṅg**a-ma**ṅg**alāra**mbh**e*
*sa**mbh**edaḥ sveda-kampayoḥ*
*śa**ṅk**e pa**ṅk**e-ruha-dṛśo*
na rasyānanda-mattatā

anaṅga—(of the pastimes) of the god of love; *maṅgala-ārambhe*—in the happy beginning; *sambhedaḥ*—a combination; *sveda-kampayoḥ*—of perspiring and trembling; *śaṅke*—I fear; *paṅke-ruha*—are like a lotus (i.e. "growing in the mud"); *dṛśaḥ*—of one whose eyes; *na*—not; *rasya*—delightful; *ānanda-mattatā*—the state of being exhilarated due to bliss.

[Looking through the branches and seeing her *yūtheśvarī* taking pleasure with Kṛṣṇa, one *sakhī* tells another:]

This lotus-eyed girl is already experiencing perspiration and trembling right at the beginning of union. I think she will not become fully enraptured by passion.

COMMENTARY

Here sweetness is produced from the immediate repetition of the sound *ṅg,* of the sound *mbh,* and of the sound *ṅk.* The sweetness is appropriate since it heightens *madhura-rasa,* the theme of the verse.

7.12

ekasyāpy athavāneka-syāmreḍitatayā yadi
nyāsaḥ syād vṛtty-anuprāsaḥ (5abc)

ekasya—of one; *api*—even; *athavā*—or; *anekasya*—of more than one; *āmreḍitatayā*—by the repetition; *yadi*—if; *nyāsaḥ*—placing; *syāt*—there is; *vṛtti*—[called] *vṛtti; anuprāsaḥ*—the alliteration.

When there is a repetition either of a single phoneme or of more than one phoneme, that is *vṛtti anuprāsa.*

7.13

yathā,

This illustrates the repetition of a single phoneme:

*dhā**m**a śyā**m**ala**m** uddā**m**a*
*kā**m**a-koṭi-**m**anohara**m***
*dh**y**e**y**aṁ ge**y**aṁ **s**amā**s**the**y**aṁ*
***s**amāne**y**aṁ ca mānase*

dhāma—body; *śyāmalam*—dark blue; *uddāma*—unlimited, or very powerful; *kāma-koṭi-manoharam*—which is more attractive than millions of Cupids; ; *dhyeyam*—should be meditated upon; *geyam*—should be glorified; *samāstheyam*—should be taken shelter of; *samāneyam*—it should be brought; *ca*—and; *mānase*—in the mind.

Kṛṣṇa's body is dark blue and very powerful. It is more attractive than millions of Cupids. It must be meditated upon, glorified, completely resorted to, and brought within one's mind.

COMMENTARY

In the first half of the verse, there is a *vṛtti anuprāsa* of *m.* In the second half, there is a *vṛtti anuprāsa* of *y* and another of *s.* The repetition of *y* in *dhyeya* is a *cheka anuprāsa,* but in "*dh**y**e**y**aṁ ge**y**aṁ*" the repetition of *y* turns into a *vṛtti anuprāsa.* The repetition of *k* in *kāma-koṭi* is a *cheka anuprāsa* (7.9).

7.14

anekasya yathā,

An example of a multiple repetition of more than one phoneme:

*vi**v**i**dh**a-**v**a**dh**ū-**v**a**dh**a-sādho*
*vi**ram**a **ram**ā-**n**ā**th**a **n**ā**th**yatāṁ **n**ā**th**a*
*kaitava-vi**jñ**a sama**jñ**āṁ*
*tava vi**jñ**ātuṁ na vi**jñ**āham*

vividha—many; *vadhū*—young women (or wives); *vadha*—at killing; *sādhu*—O expert; *virama*—please stop; *ramā-nātha*—O Lord of Ramā,; *nāthyatām*—asking should be done; *na*—not; *atha*—then; *kaitava*—of deceitfulness; *vijña*—O knower; *samajñām*—fame; *tava*—your; *vijñātum*—to understand; *na*—not; *vijñā*—intelligent; *aham*—I am.

Expert at killing young women: Stop. Do not ask me for anything later, god of Ramā. O great deceiver, I am not intelligent enough to understand the extent of Your glories.

COMMENTARY

In the first line, there is a *vṛtti anuprāsa* of *v* and *dh* (in *vidha-vadhū-vadha*). In the second line, there is a *vṛtti anuprāsa* of *r* and *m* (*rama ramā*), and a *vṛtti anuprāsa* of *n* and *th* (*nātha nāthyatāṁ nātha*). In the second half, there is a *vṛtti anuprāsa* of *jñ.*

There is no rule that a repetition should occur within a certain number of syllables, but the rule of thumb is that the repetition should not be distant. Daṇḍī wrote: *ity anuprāsam icchanti nātidūrāntara-śrutim,* "In this way, scholars say that in alliteration

the repeated sound should not be too far away" (*Kāvyādarśa* 1.58). In the second line of Daṇḍī's illustrative verse: *bimbaṁ paśyaitad ambare,* the sound *mb* in *ambare* is in the fifth syllable after the previous sound *mb.*[319] However, this alliteration does not fit in the moderns' methodologies of alliteration.

7.15
eṣa ca dvi-vidho bhavet (5d)
mādhuryaujo 'nukūlatvāt (6a)

There are two kinds of *vṛtti anuprāsa,* since it enhances either sweetness (*mādhurya*) or vigor (*ojas*).

7.16
krameṇodāharaṇam,

Examples are shown in order. [At first, a *vṛtti anuprāsa* that conveys sweetness:]

*ana**ṅg**a-sa**ṅg**arāsa**ṅg**e*
*bha**ṅg**imeva sa ja**ṅg**amaḥ*
*sa**ṅg**īta-ra**ṅg**ī tanv-a**ṅg**ī-*
*sa**ṅg**ī rāsa**ṁ g**ato hariḥ*

anaṅga—of Cupid; *saṅgara*—with the battle; *āsaṅge*—in connection; *bhaṅgimā*—the state of undulating; *iva*—like; *saḥ*—that famous (Hari); *jaṅgamaḥ*—moving living entity, or: who moves crookedly; *saṅgīta-raṅgī*—who enjoys music; *tanu-aṅgī*—of girls whose bodies are fine; *saṅgī*—who has the association; *rāsam gataḥ*—who has attained the *rāsa* dance; *hariḥ*—Hari.

During the battle of Cupid, Hari moves like a wave. Now He is at the location of the Rāsa dance where He enjoys music and the company of slender girls.

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319 *cāru candramasaṁ bhīru bimbaṁ paśyaitad ambare, man-mano manmathākrāntaṁ nirdayaṁ hantum udyatam.* (*Kāvyādarśa* 1.57)

COMMENTARY

Viśvanātha Cakravartī derives the term *rāsa* as: *nṛtya-gīta-cumbanādīnāṁ rasānāṁ samūho rāsaḥ,* “The word *rāsa* signifies a multitude of *rasas* such as dancing, singing, kissing, and embracing” (*Sārārtha-darśinī* 10.33.2).

7.17

[Secondly, a *vṛtti anuprāsa* that conveys vigor:]

*udda**ṇḍ**a-kāma-ka**ṇḍ**ūla-*
*bāhu-ma**ṇḍ**ala-ca**ṇḍ**imā*
*śrīkha**ṇḍ**a-pi**ṇḍ**a-hi**ṇḍ**īra-*
*pu**ṇḍ**arīka-yaśā hariḥ*

uddaṇḍa—extraordinary; *kāma*—during love; *kaṇḍūla*—(is specialized in) the scratching[320]; *bāhu-maṇḍala*—of whose arms; *caṇḍimā*—the intense power; *śrīkhaṇḍa*—sandalwood; *piṇḍa*—a ball of rice; *hiṇḍīra*—foam; *puṇḍarīka*—[is like] a white lotus; *yaśā*—whose fame; *hariḥ*—Hari.

Hari, whose arms show their special prowess during the grand scratching in the battle of love, enjoys unblemished fame: It is pure like the whiteness of *śrīkhaṇḍa* sandalwood, of a sacrificial rice-ball, of foam, and of a white lotus.

7.18

ca-kārāt padāvayava-jo ’pi ca, yathā,

On account of the word *ca* (and) (7.15), *vṛtti anuprāsa* is also the repetition of a portion of a word. For instance:

*ud**dāma**-mādhavī-**dāma**-*
***kaṇṭha** ut**kaṇṭha**yā hariḥ*
rādhāṁ** nātidurā**rādhāṁ
***sasāra** ra**sa-sāra**-vit*

320 This interpretation follows Viśvanātha Cakravartī’s commentary: *kāma-kaṇḍūyā-viśiṣṭa-bāhu-maṇḍalasya caṇḍimā yasya.*

uddāma—extraordinary; *mādhavī*—of *mādhavī* flowers (“spring flowers”); *dāma*—a garland; *kaṇṭhaḥ*—on whose neck; *utkaṇṭhayā*—on account of longing; *hariḥ*—Hari; *rādhām*—Rādhā; *na atidurārādhām*—worshiping whom is not extremely difficult; *sasāra*—went; *rasa-sāra-vit*—who knows the essence of *rasa.*

Hari knows the essence of *rasa.* Sporting a lovely *mādhavī* flower garland on His neck, out of longing He went after Rādhā. She is not exceedingly difficult to worship.

7.19

evam ojasy api “ūrdhvordhvaṁ sarva-mūrdhnām” ity-ādi.

This aforesaid verse also belongs to the category of *vṛtti anuprāsa* favorable to vigor:

ūrdhvordhvaṁ sarva-mūrdhnāṁ mukuṭa-taṭa-luṭhad-ratna-dīpti-cchaṭābhiś
channaṁ yat-pāda-pīṭhaṁ prakaṭita-paṭima-prauḍhi-garbhair mahobhiḥ
śarvāder garva-kharvī-karaṇa-cala-bhujā-daṇḍa-śauṭīrya-caṇḍaḥ
śiṣṭābhīṣṭaṁ kṛṣīṣṭa pracura-ghana-ghṛṇā-vikrama-cakrapāṇiḥ

May the wielder of the *cakra* fulfill the scholars’ desires. All the gods and the kings place His hassock atop their heads, thus it is covered by the profuse effulgence of jewels on their crowns. By nature He is compassionate like many rain-giving clouds, yet He is also fierce by virtue of His swift and powerful polelike arms, whose glories, replete with cleverness and boldness, diminish the pride of Śiva and of others. (6.26)

7.20

komalo lāṭa iṣyate (6b)

The word *lāṭa* means “soft and pleasing.”

komala-varṇānuprāso lāṭānuprāsaḥ. udāharaṇam, “līlālasa-lalitāṅgī laghu laghu lalanā-lalāma mauli-maṇiḥ” ity-ādi.

A *lāṭa anuprāsa* is an alliteration of soft phonemes. For example:

līlālasa-lalitāṅgī laghu laghu lalanā-lalāma-mauli-maṇiḥ
lalitādibhir ālibhir vilasati lalita-smita-rādhā

Rādhā has a lovely smile and is the foremost feminine leader. Now, since Her charming body is somewhat tired due to play, She enjoys light recreation with Lalitā and other friends. (6.4)

eṣa kaiścic chithila ity ucyate.

Some scholars call such an alliteration *śithila* (relaxed) (there is no conjunct consonant).

7.21
tātparya-mātra-bhede syāl
lāṭa ity ucyate 'paraiḥ (7)

Others say *lāṭa anuprāsa* involves a difference only in the purpose of the repetition.

śabdārthayor abhede 'pi tātparya-mātra-bhinnatve lāṭo vidagdhas tasya priyatvāt lāṭānuprāsa ity aparair ucyate.

They say: "Although the repeated word repeated has the same meaning, the difference between the two words lies merely in the purpose of the repetition." They say the word *lāṭa* means "expert" and *lāṭa anuprāsa* is so named because it is dear to experts.

7.22
padasyāpy eṣaḥ (8a)

This type of *lāṭa anuprāsa* involves the repetition of a word.

eṣa lāṭānuprāsaḥ. padasyāpi, api-śabdāt padāṁśānāṁ padānām api.

The word *eṣaḥ* (this) means *lāṭānuprāsaḥ.* Because of the word *api* (also) in *padasyāpi,* it is understood that there can also be:

(1) A repetition of a portion of a word, and (2) A repetition of many words.

7.23
krameṇodāharaṇāni,

Examples are shown in order.
[This illustrates a repetition of a word:]

kṛṣṇatvena sakhi prādur-
bhāvo manye ***manojaneḥ***
manojaneḥ *punar iyad*
vaidagdhī-vaiduṣī kutaḥ

kṛṣṇatvena—as Kṛṣṇa; *sakhi*—O lady friend; *prādurbhāvaḥ*—manifesting; *manye*—I think; *manojaneḥ*—Cupid ("He whose origin is the mind"); *manojaneḥ*—of Cupid; *punaḥ*—moreover; *iyat*—such; *vaidagdhī*—in cleverness; *vaiduṣī*—skill; *kutaḥ*—how.

Sakhī, **I think that Cupid has taken birth as Kṛṣṇa. Then again, how is Cupid capable of such ingenuity?**

COMMENTARY

Here the word *manojaneḥ* is repeated without a difference in meaning, yet the repeated word is positioned differently in the syntactical connection of the verse. This differentiates *lāṭa anuprāsa* from repetitions based on *ābhīkṣṇya* (frequent repetition) or *vīpsā* (pervasion, i.e. a distributive sense). An example of *ābhīkṣṇya* is: *bhajati bhajati,* "He serves again and again." An instance of *vīpsā* is: *gopī gopī ramaṇīyā,* "Every *gopī* is beautiful."

7.24
[A repetition of a portion of a word:]

ratnā*ni* ***ratnā****kara eva santi*
puṣpā*ni* ***puṣpā****kara eva dhatte*
guṇo guṇa*-jñe labhate prakāśaṁ*
yaśo yaśo*dā-suta-sevayaiva*

ratnāni—jewels; *ratna-ākare*—in the ocean; *eva*—only; *santi*—are; *puṣpāni*—flowers; *puṣpa-ākare*—in a garden or a nursery; *eva*—only; *dhatte*—one plants; *guṇaḥ*—a quality; *guṇa-jñe*—in a good person; *prakāśam labhate*—becomes manifest; *yaśaḥ*—fame; *yaśodā-suta-sevayā*—by serving the son of Yaśodā; *eva*—exclusively.

Jewels are found in a mine, flowers are planted in a garden, qualities are manifest in a good person, and fame occurs by serving Yaśodā's son.

7.25
padānāṁ yathā,

A repetition of many words:

yeṣāṁ na vṛndāvana-candra-līlā
hṛdy asti teṣām aparair guṇaiḥ kim
yeṣāṁ tu vṛndāvana-candra-līlā
hṛdy asti teṣām aparair guṇaiḥ kim

yeṣām—whose; *na*—not; *vṛndāvana-candra-līlā*—Kṛṣṇa's pastimes; *hṛdi*—in the heart; *asti*—is; *teṣām*—their; *aparaiḥ*—of additional; *guṇaiḥ*—qualities; *kim*—what is the use; *yeṣām*—whose; *tu*—but; *vṛndāvana-candra-līlā*—Kṛṣṇa's pastimes; *hṛdi*—in the heart; *asti*—is; *teṣām*—their; *aparaiḥ*—of additional; *guṇaiḥ kim*—what is the use of qualities.

Of those in whose hearts Kṛṣṇa's pastimes do not manifest, what is the use of additional qualities? And of those in whose hearts Kṛṣṇa's pastimes do manifest, what is the use of additional qualities?

7.26
tatraiva
vṛttāv anyatra vā punaḥ
vṛtty-avṛttyoś ca vā nāmnaḥ
sārūpye syād athāparaḥ (8abcd)

tatra—in that; *eva*—same; *vṛttau*—in a compound; *anyatra vā*—or otherwise; *punaḥ*—moreover; *vṛtti-avṛttyoḥ*—in a compound, not in a compound; *ca*—and; *vā*—or; *nāmnaḥ*—of a nominal base; *sārūpye*—when there is sameness of form; *syāt*—is; *atha*—then; *aparaḥ*—another.

When there is a repetition of a nominal base, that constitutes another variety of *lāṭa anuprāsa.* Either both word bases are in the same compound, neither word base is in a compound, or one word base is in a compound while the other is not.

tatraiva vā samāse 'nyatra vāsamāse, samāsāsamāsayor vā, nāmna eva, na tu padasya, sārūpye saty aparo lāṭānuprāsaḥ.
(The translation of this was incorporated above.)

7.27
udāharaṇam,

For example (a *gopī* tells Kṛṣṇa):

*hima-**kiraṇa-kiraṇa**-madhurā*
***rākā rākā**mṛtāṁśu-mukha bhavataḥ*
***virahe virahe** mūrchā-*
sakhyās tāṁ kevalaṁ dahati

hima-kiraṇa—of the moon ("whose rays are cooling"); *kiraṇa-madhurā*—which is sweet on account of the rays; *rākā*—the day of Pūrṇimā; *rākā*—from the moon on the day of Pūrṇimā; *amṛta-aṁśu*—is like the rays of nectar; *mukha*—O You whose face; *bhavataḥ*—from You; *virahe*—in separation; *virahe*—in separation; *mūrchā-sakhyāḥ*—from she whose friend is swoon; *tām*—her; *kevalam*—only; *dahati*—burns.

Your face is like a full moon. Therefore, when You and this girl whose friend is swoon when she feels the pang of separation from You are away from each other, this full-moon night, sweet on account of moonrays, burns only her.

COMMENTARY

In *kiraṇa-kiraṇa,* the nominal base is repeated in the same compound. In *rākā rākā,* the nominal base is repeated, but one nominal base is in a compound whereas the other is not. The words *virahe virahe* are an example of two nominal bases which are not in a compound, but they also illustrate the repetition of a declined word like the repetition of *manojaneḥ* in 7.23. There is no overlap in Mammaṭa's methodology because he lists a category where the word bases are in separate compounds: *vṛttāv anyatra tatra vā, nāmnaḥ sa vṛtty-avṛttyoś ca* (*Kāvya-prakāśa* 9.82).

7.28

neha,

There is no *lāṭa anuprāsa* in the following verse because each repetition involves a change in meaning and thus constitutes a *yamaka:*

*su-ma**hima-hima**-kara-**madhurā***
***madhu-rā**kāyāṁ **niśā niśā**teyam*
*tava ru**cira cira**-vilambe*
*pradahati tāṁ **kṛṣṇa kṛṣṇa**-vartmeva*

su-mahima—whose glories are great; *hima-kara*—on account of the moon ("whose rays are cool"); *madhurā*—charming; *madhu*—of spring[321]; *rākāyām*—during the full moon; *niśā*—night; *niśātā*—sharp; *iyam*—this; *tava*—your; *rucira*—O beautiful one; *cira*—for a long time; *vilambe*—in regard to delaying; *pradahati*—scorches; *tām*—her; *kṛṣṇa*—O Kṛṣṇa; *kṛṣṇa-vartmā*—fire ("whose path is black"); *iva*—like.

Beautiful Kṛṣṇa, this night of spring *pūrṇimā,* usually charming on account of the full moon, is sharp. It scorches her like fire due to Your prolonged absence.

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321 Viśvanātha Cakravartī: *madhu-rākāyāṁ vasanta-kālīna-pūrṇimāyām,* "The word *madhu-rākāyām* signifies springtime (*vasanta*)" (*Subodhinī*). The Vasanta season corresponds to the months of Caitra (March-April) and Vaiśākha (April-May). In other contexts, *madhu* is used specifically to refer to the month of Caitra (*Amara-koṣa* 1.4.25), and *mādhava* to the month of Vaiśakha.

idaṁ tu yamakāntargatam eva, bhinna-bhinnārthakatvāt. tad evaṁ varṇitaś cheka-vṛtti-padāvayavaika-pada-nāma-sārūpyāt ṣaṭ-prakāro 'nuprāsaḥ.

Now we summarize. There are six kinds of alliteration:

1. ***cheka,***
2. ***vṛtti,***
3. ***lāṭa* that is a repetition of a word,**
4. ***lāṭa* that is a repetition of one part of a word,**
5. ***lāṭa* that is a repetition of many words, and**
6. ***lāṭa* that is a repetition of a nominal base.**

Yamaka

7.29

yamakaṁ tv artha-bhinnānāṁ
padādīnāṁ samākṛtiḥ
kvacin nirarthakānāṁ ca
sārthānarthavatāṁ kvacit (9)

yamakam—the ornament called *yamaka; tu*—but; *artha*—in meaning; *bhinnānām*—which are different; *pada-ādīnām*—of the words and other elements; *samākṛtiḥ*—the same form (i.e. the repetition); *kvacit*—sometimes; *nirarthakānām*—which are meaningless; *ca*—and; *sa-artha-anarthavatām*—which have a meaning and are meaningless; *kvacit*—sometimes.

A *yamaka* (word rhyme) is the repetition of a word, and so on, where the repeated sound has a different meaning. Sometimes the sound and the repeated sound are meaningful, sometimes both are meaningless, and sometimes one is meaningful while the other is not.

parasparam artha-gata-bhedavatāṁ padādīnāṁ nāma-pada-padāvayava-vākyānāṁ samā ākṛtiḥ sārūpyam yamakam.

This means: The repetition of either a nominal base, a declined word, a part of a declined word, or a sentence that has a different meaning when repeated is called *yamaka.*

7.30

etac ca pāda-jatvena
navadhā (10ab)

etat yamakam.

etat—this (*yamaka*); *ca*—and; *pāda-jatvena*—by the fact of originating from a line of a verse; *navadhā*—ninefold.

There are nine kinds of *yamakas,* according to their location in specific lines of a verse.

7.31

prathamasya tu
dvitīyena tṛtīyena caturtheneti tat tridhā (10bcd)
dvitīyas tu tṛtīyena caturtheneti ca dvidhā
tṛtīyas tu caturthenety eka eveti ṣaḍ bhidaḥ (11)
prathamas triṣv apīty anya iti sapta dvayaṁ punaḥ
prathamas tu caturthena dvitīyas tat-pareṇa ca
prathamas tu dvitīyena tṛtīyas tat-pareṇa ca (12)

prathamasya—of the first [line]; *tu*—only; *dvitīyena*—with the second; *tṛtīyena*—with the third; *caturthena*—with the fourth; *iti*—in that way; *tat*—it (*yamaka*); *tridhā*—threefold; *dvitīyaḥ*—the second [line]; *tu*—only; *tṛtīyena*—with the third; *caturthena*—with the fourth; *iti*—in that way; *ca*—and; *dvidhā*—twofold; *tṛtīyaḥ*—the third [line]; *tu*—only; *caturthena*—with the fourth; *iti*—in that way; *ekaḥ*—one; *eva*—only; *iti*—in that way; *ṣaḍ bhidaḥ*—six varieties; *prathamaḥ*—the first [line]; *triṣu*—in three [lines]; *api*—also; *anyaḥ*—another; *iti*—in that way; *sapta*—seven; *dvayam*—a pair; *punaḥ*—again; *prathamaḥ*—the first [line]; *tu*—only; *caturthena*—with the fourth; *dvitīyaḥ*—the second [line]; *tat-pareṇa*—with the third ("what is other than them"); *ca*—and; *prathamaḥ*—the first [line]; *tu*—only; *dvitīyena*—with the second; *tṛtīyaḥ*—the third [line]; *tat-pareṇa*—with the fourth ("what is other than them"); *ca*—and.

When a group of sounds in the first line of a verse is repeated in the second line, that makes one kind of *yamaka.* Similarly,

the first line with the third, and the first line with the fourth account for two more varieties, for a total of three kinds. The second line with the third, and the second line with the fourth account for two kinds. The third line with the fourth makes one kind, for a total of six varieties. The first line repeated in the three other lines makes a total of seven. Two more kinds are: The first line with the fourth and the second line with the third; and the first line with the second and the third line with the fourth.

prathamo dvitīyena tṛtīyena caturtheneti trayo bhedāḥ. dvitīyas tṛtīyena caturtheneti ca dvau. tṛtīyaś caturthenety ekaḥ. prathamas triṣv apīty ekaḥ. prathamaś caturthena dvitīyas tṛtīyenety ekaḥ. prathamo dvitīyena tṛtīyaś caturthenety ekaḥ—evaṁ nava.
(The translation of this was incorporated above.)

7.32

ardha-śloka-ślokayoś cāvṛttyā dvedhā bhaved atha
tenaikādaśa bhedāḥ syuḥ pāda-bhāge ca pūrva-vat
navadheti bhidā jñeyā viṁśatir yamakodbhavāḥ (13)

ardha-śloka-ślokayoḥ—a half verse or one verse; *ca*—and; *āvṛttyā*—by repeating; *dvedhā*—twofold; *bhaved atha*—then; *tena*—with that; *ekādaśa*—eleven; *bhedāḥ*—varieties; *syuḥ*—are; *pāda*—of a line; *bhāge*—in a part; *ca*—and; *pūrva-vat*—as before; *navadhā*—ninefold; *iti*—thus; *bhidāḥ*—varieties; *jñeyāḥ*—should be understood; *viṁśatiḥ*—twenty; *yamaka*—in regard to *yamakas; udbhavāḥ*—arising.

By repeating a half verse or by repeating a whole verse, two more varieties of *yamaka* are created, for a total of eleven. Moreover, when a group of sounds is repeated in the same line and that repetition is itself repeated in another line in one of the combinations mentioned in the previous verse, then another nine varieties are created, for a total of twenty *yamakas.*

ardha-ślokāvṛttyā ca punar ekādaśa. punar pādasya bhāge ca yad yamakaṁ tat pūrva-van navadheti viṁśatir bhedāḥ.

By repeating a half verse (7.54), or a full verse (7.55-56), the total becomes eleven. Additionally, the particular *yamaka* which comes about when a sound is repeated in the same line and also in another line (7.45-53) is of nine kinds as previously mentioned, thus there are twenty varieties.

7.33

pādasya tu tri-khaṇḍatve triṁśad bhedāḥ prakīrtitāḥ
catuḥ-khaṇḍatvena punaś catvāriṁśad bhaved bhidāḥ (14)

pādasya—a line; *tu*—but; *tri-khaṇḍatve*—when [a line] has three portions; *triṁśat*—thirty; *bhedāḥ*—varieties; *prakīrtitāḥ*—are declared; *catuḥ-khaṇḍatvena*—by [a line's having] four elements; *punaḥ*—further; *catvāriṁśat*—forty; *bhavet*—is; *bhidāḥ*—varieties.

Moreover, when three units of sound are repeated in the same line, the total is thirty. When four groups of sounds are repeated in the same line, the total is forty varieties of *yamaka* (7.65 *vṛtti*).

7.34

diṅ-mātraṁ udāhriyate,

Now the general idea is shown:

***sura-taru**r eṣa natānāṁ*
***surata-ru**cir gopa-taruṇīnām*
tri-bhuvana-jana-kamanīyo
jayatād ābhīra-rāja-yuva-rājaḥ

sura-taruḥ—desire tree; *eṣaḥ*—this; *natānām*—for the devotees (who are bowed down); *surata*—for pastimes of Eros; *ruciḥ*—who has longing; *gopa-taruṇīnām*—toward the young *gopīs; tri-bhuvana-jana*—by the people of the three worlds; *kamanīyaḥ*—who is desired; *jayatāt*—may He be glorious; *ābhīra*—of cowherds; *rāja*—of the king; *yuva-rājaḥ*—crown prince.

Glory to the son of the king of cowherds. He is a wish-fulfilling tree for the devotees. He longs for intimacy with the *gopīs.* And He is desired by everyone in the planetary spheres.

7.35

***sura-sārtha-bhūṣita-padai**r*
brahmādibhir adhika-bhakti-sannamraiḥ
***surasārtha-bhūṣita-padai**ḥ*
stavaiḥ stutaḥ keśi-hā jayati

sura—of demigods; *sārtha*—by a multitude; *bhūṣita*—are adorned; *padaiḥ*—whose feet; *brahmā-ādibhiḥ*—by Brahmā and others; *adhika-bhakti*—with much devotion; *sannamraiḥ*—who are offering obeisances; *surasa*—relishable; *artha*—by meanings; *bhūṣita*—adorned; *padaiḥ*—in which the words; *stavaiḥ*—with hymns; *stutaḥ*—praised; *keśi-hā*—killer of Keśī; *jayati*—is glorious.

The killer of Keśī is supereminent. He is praised with deeply meaningful hymns by Brahmā and other leaders who bow with much reverential devotion though their feet are adorned with crowns when demigods bow to them.

7.36

***manmatha-namad-a**ntarayā*
kuṭilo 'ñjana-kāla-kūṭāktaḥ
priya-sakha kaṭākṣa-viśikho
***man-mathana-mada**ṁ sa rādhayā sasṛje*

man-matha—due to to amorous desire; *namat*—is weighed down; *antarayā*—whose heart; *kuṭilaḥ*—crooked; *añjana*—eyeliner; *kāla-kūṭa*—poison; *aktaḥ*—smeared with; *priya-sakha*—O dear friend; *kaṭa-akṣa*—sidelong glance; *viśikhaḥ*—an arrow; *mat*—Me; *mathana*—in agitating; *madam*—so that there would be pride; *saḥ*—that famous; *rādhayā*—by Rādhā; *sasṛje*—was ejected.

My friend, since Her heart is weighed down by amourous desire, Rādhā shot the arrow of Her crooked sidelong glance smeared with the poison of eyeliner just to exhibit Her pride in being able to agitate Me.

7.37

jayati vraja-pati-tanayo
***namad-anamat-tulya**-kāruṇyaḥ*
***na madana mat-tulya**-hatā*
kāpi vinā yena māṁ tudasi

jayati—may he be glorious; *vraja-pati*—of the master of Vraja; *tanayaḥ*—the son; *namat*—toward those who are submissive; *anamat*—toward those who are not submissive; *tulya*—is the same, (or: *anamat-tulya* means: "is very firm and unchangeable[322]"); *kāruṇyaḥ*—whose compassion; *na*—no; *madana*—O Cupid; *mat-tulya*—equal to me; *hatā*—hurt (or greatly affected); *kā api*—someone; *vinā yena*—without whom; *mām*—me; *tudasi*—you strike.

Cupid, when the prince of Vraja is far away, you strike Me. Glory to Him. He is always very compassionate toward the meek, and no one is more smitten than I.

7.38

rādhā su-kumāra-tanur
***mad-anavadhā**nād upaiṣyati glānim*
baddho 'yam añjalis te
***madana vadhā**rthaṁ na tāṁ vitudeḥ*

rādhā—Rādhā; *su-kumāra*—is very delicate; *tanuḥ*—whose body; *mat*—My; *anavadhānāt*—due to inattentiveness; *upaiṣyati*—will attain; *glānim*—exhaustion; *baddhaḥ*—joined; *ayam*—this; *añjaliḥ*—placing open hands side by side in reverence; *te*—to you; *madana*—O Cupid; *vadha-artham*—for the purpose of killing; *na*—not; *tām*—Her; *vitudeḥ*—you should not strike.

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322 Viśvanātha Cakravartī: *yad vā, namati namre, anamat su-dṛḍhaṁ tulyam eka-rasaṁ kāruṇyaṁ yasya saḥ,* "Another meaning of the compound *namad-anamat-tulya-kāruṇyaḥ* is: "He whose compassion is firm and unchanging toward submissive persons.""

Cupid, Rādhā has such a delicate body. Due to My negligence, however, She will become despondent. Folding My hands, I beg you: Please don't strike Her. If you do, She will die.

7.39

vraja-pati-nandana nandaya
nandaya vṛṣabhānu-nandinī-hṛdayam
***madana-madoj**jvalam atulaṁ*
***mada-namad-oj**aḥ-prasāda-mādhuryam*

vraja-pati-nandana—O son of the king of Vraja; *nandaya nandaya*—please repeatedly delight; *vṛṣabhānu-nandinī*—of the daughter of Vṛṣabhānu Mahārāja; *hṛdayam*—the heart; *madana*—of Cupid; *mada*—due to the intoxication; *ujjvalam*—which is burning; *atulam*—peerless; *mada*—due to pride; *namat*—bent, i.e. crooked; *ojaḥ*—vigor; *prasāda*—serenity; *mādhuryam*—in which the sweetness.

You, O prince of Vraja, should repeatedly delight the peerless heart of Vṛṣabhānu-nandinī. It is burning in the fire of Cupid, and the vitality, serenity, and sweetness in it have become crooked on account of pride.

7.40

***kānanaṁ** jayati yatra sadā sat*
***kā na nandat**i yad etya sukha-śrīḥ*
***kā na nanda-t**anayasya manojñā*
***kānanaṁ** dhayati vā na hi tasya* [323]

kānanam—the forest [of Vṛndāvana]; *jayati*—is glorious; *yatra*—where; *sadā*—exists eternally; *sat*—the Absolute Truth; *kā*—which girl; *na nandati*—is not increased; *yat*—which (forest); *etya*—having attained; *sukha*—of happiness; *śrīḥ*—opulence; *kā*—which lady; *na*—not; *nanda*—of Nanda Mahārāja; *tanayasya*—to the son; *manojñā*—charming; *kā*—which lady; *ānanam*—the mouth; *dhayati*—drink; *vā*—and; *na hi*—does not; *tasya*—of His.

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323 The verse is almost the same as verse 1.22.

Vṛndāvana is glorious. Therein, the Absolute Truth is always present. What kind of happiness does not increase upon attaining Vṛndāvana? Is there any young *gopī* whom the son of Nanda does not find charming? And is there any young *gopī* who does not drink the nectar of His face?

7.41

yathā vā,
***nava-payodhara-kānta** viramyatāṁ*
***na vapa yodha-ra**saṁ hṛdi mānmatham*
***nava-payodhara-kānta** sa vai bhavān*
***nava-pa yo 'dhara**-paḥ pratiyoṣitām*

nava—new; *payaḥ-dhara*—[is] like that of a cloud; *kānta*—O You whose complexion[324]; *viramyatām*—stop; *na vapa*—don't sow; *yodha*—of a fighter; *rasam*—the mood; *hṛdi*—in the heart; *mānmatham*—related to Cupid; *nava*—newly-grown; *payaḥ-dhara*—has breasts; *kānta*—O You whose beloved; *saḥ*—He; *vai*—certainly; *bhavān*—is Your good self; *nava*—of young women; *pa*—O You who dry up [the life airs]; *yaḥ*—who; *adhara*—the lips; *paḥ*—who drinks; *pratiyoṣitām*—of rival women.

Rest a while, dear lover with a raincloud complexion. Do not sow in my heart a desire for an amorous battle. O You whose lover has newly-grown breasts, You dry up the energy of girls like me by drinking the rivals' lips.

7.42

***kāmaṁ dadhānā** hṛdaye 'nurāgaṁ*
***smarālasāṅgī** vidunoti bālā*
***smarālasāṅgī**-kurutāṁ mukunda*
***kā manda-dhānā** na bhaved vinā tvām*

kāmaṁ—at will; *dadhānā*—who bears; *hṛdaye*—in the heart;

324 In this context *kānta* has the same sense as *kānti,* that is to say *kānta* is made from the verbal root *kam[u] kāntau* and the suffix *[k]ta* in the passive impersonal voice (*bhāve prayoga*). Viśvanātha Cakravartī glosses *nava-payodhara-kānta* as: *nava-megha-śyāma.*

anurāgam—love; *smara*—because of Cupid; *alasa*—is indolent; *aṅgī*—whose body; *vidunoti*—burns; *bālā*—the girl; *smara*—please remember; *alasa*—O lazy person; *aṅgī-kurutām*—please accept; *mukunda*—O you whose face is beautiful like a jasmine flower, or: O you who give liberation; *kā*—which girl; *manda*—is slow; *dhānā*—one whose attention; *na bhavet*—would not be; *vinā*—without; *tvām*—you.

Mukunda, this girl readily has love for You in Her heart. But Cupid has rendered Her indolent, so now She suffers in separation from You. Lazy fellow, at least remember Her! You should bring Her close to You. Which girl doesn't lose her mind without You?

7.43

samasta*-kalyāṇa-guṇaika-vāridhe*
samas ta*vāste katamas tri-lokyām*
namāmi me *mādhava samprasīda*
na mām ime *dyantu duranta-tāpāḥ*

samasta—of all; *kalyāṇa*—auspicious; *guṇa*—qualities; *eka-vāridhe*—O sole ocean; *samaḥ*—equal; *tava*—to you; *āste*—is; *katamaḥ*—who; *tri-lokyām*—in the three worlds; *namāmi*—I offer obeisances; *me*—with me; *mādhava*—O Mādhava; *samprasīda*—be pleased; *na*—not; *mām*—me; *ime*—these; *dyantu*—may they break to pieces; *duranta*—which have no end; *tāpāḥ*—afflictions.

Let me offer obeisances to You, O sole ocean of all auspicious qualities. Who is equal to You in the three worlds? O Mādhava, be pleased with me. Don't let these never-ending afflictions tear me apart.

7.44

yathā vā,
sadā sad-ā*nanda-mayaṁ vapus te*
sa-dāsa-dā*sī-nikaraṁ puraṁ ca*
maho maho*ddāma-rasas tavāya****m***
aho maho *bhūri tavaiva kṛṣṇa*

sadā—always; *sat*—eternity; *ānanda*—bliss; *mayam*—composed of; *vapuḥ*—body; *te*—your; *sa*—existing with; *dāsa*—servants; *dāsī*—female servants; *nikaram*—many; *puram*—abode; *ca*—and; *mahaḥ*—festival; *mahā*—great; *uddāma*—unbounded; *rasaḥ*—delight; *tava*—your; *ayam*—this; *aho*—what a wonder; *mahaḥ*—glories; *bhūri*—abundant; *tava*—your; *eva*—only; *kṛṣṇa*—O Kṛṣṇa.

O Kṛṣṇa, only Your glories are great. Your body is always eternal and blissful. Your abode is full of servants and maidservants, and Your festivals are a great limitless delight.

pāda-jaṁ navadhā yamakaṁ darśitam.

Nine kinds of *yamakas* where a group of sounds is repeated in another line have been illustrated.

COMMENTARY

This verse belongs to the next category, exemplified in the next verse, because a *yamaka* occurs in one line and that *yamaka* also occurs in another line. Purī Dāsa says the above verse is found in three manuscripts out of six.

7.45

atha pāda-bhāga-jāni darśyante,

Now *yamakas* where an element is repeated in the same line and that *yamaka* is repeated in another line (7.32) will be exemplified:

***kala-haṁ kalahaṁ**sānāṁ*
***kalahaṁ kala-haṁ**sakāḥ*
abhyasyantīva gopīnāṁ
caraṇāmbhoja-vāsinaḥ

kala—soft and sweet sounds; *ham*—[a quarrel,] which releases (emits[325]); *kalahaṁsānām*—of geese; *kalaham*—a quarrel; *ka-la*—

325 The verbal root is *[o]hā[k] tyāge,* but here *tyāga* (to abandon) means *dāna* (to

which give happiness (from the verbal root *lā dāne*); *haṁsakāḥ*—anklets; *abhyasyanti*—are repeatedly performing; *iva*—as if; *gopīnām*—of the *gopīs; caraṇa-ambhoja*—on the lotus feet; *vāsinaḥ*—staying.

The delightful anklets on the *gopīs'* lotus feet seem to imitate a sweet-sounding quarrel of geese.

7.46

madhurā madhu-rā*kāyā*
rajanī sā yadājani
madhu-rāma-dhurā *kāsāṁ*
tadā nāsīd dhareḥ puraḥ

madhurā—charming; *madhu*—of Caitra; *rākāyāḥ*—of the full moon; *rajanī*—the night; *sā*—that; *yadā*—when; *ajani*—arose; *madhu*—on account of drinking liquor; *rāma*—of joy; *dhurā*—an abundance; *kāsām*—among the girls; *tadā*—then; *na āsīt*—was there not; *hareḥ*—of Hari; *puraḥ*—in front.

On the charming night of the full moon of Caitra, which drunk *gopī* was not exuberant in front of Hari?

7.47

sādhvasādhva*ny adattāṅghrir*
gurūṇām api sannidhau
kṛṣṇaṁ vīkṣyotsukā sāsīt
sādhv-asādhv-a*vicārataḥ*

sādhvasa—of fear; *adhvani*—on the path; *adatta*—were never offered (i.e. put); *aṅghriḥ*—(a girl) by whom the feet; *gurūṇām*—of elders; *api*—even; *sannidhau*—in the presence of; *kṛṣṇam*—Kṛṣṇa; *vīkṣya*—having seen; *utsukā*—eager; *sā*—she; *āsīt*—was; *sādhu*—good (proper); *asādhu*—improper; *avicārataḥ*—without considering.

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give), by the definition: ***tyāgo*** *vihāpitaṁ* ***dānam*** *utsarjana-visarjane, viśrāṇanaṁ vitaraṇaṁ sparśanaṁ pratipādanam, prādeśanaṁ nirvapaṇam apavarjanam aṁhatiḥ* [Those verbs are synonymous and mean "to give"] (*Amara-koṣa* 2.7.29).

This girl never walks the path of fear. Seeing Kṛṣṇa, she becomes excited even in her elders' presence and disregards considerations of etiquette.

7.48
kāñcī-dāmno ravas tasyā
raṇato 'raṇato *'tanoḥ*
raṇa-toraṇato *bhūri-*
śriṇaḥ kṛṣṇa-mano 'harat

kāñcī-dāmnaḥ—of the belt; *ravaḥ*—the sound; *tasyāḥ*—her; *raṇataḥ*—tinkling; *araṇataḥ*—because of the movement[326]; *atanoḥ*—of Cupid ("who doesn't have a body"); *raṇa*—of the battlefield; *toraṇataḥ*—than the garland suspended across gateways; *bhūri*—is greater; *śriṇaḥ*—whose beauty; *kṛṣṇa*—of Kṛṣṇa; *manaḥ*—the mind; *aharat*—stole.

The sound of her sash stole Kṛṣṇa's mind, since her sash was sexier than a garland spread across the gateway of the battlefield of Cupid.

7.49
dṛśor agocareṇaiva
hariṇā hariṇākṣ*i te*
kapola-bhittir mānebha-
hariṇā hariṇāk*ṛtiḥ*

dṛśoḥ—of sight; *agocareṇa*—being out of the range; *eva*—simply; *hariṇā*—by Hari's; *hariṇa*—are like a doe's; *akṣi*—O you whose eyes; *te*—your; *kapola*—of the cheeks; *bhittiḥ*—the surface; *māna*—of loving anger; *ibha*—for the elephant; *hariṇā*—(who is) a lion; *hariṇa*—pale; *ākṛtiḥ*—appearance.

Doe-eyed girl, your cheeks become pale when Hari is out of sight. But He is a lion for the elephant of your *māna.*

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326 The nominal base *araṇa* is made by applying the suffix *ana* after the verbal root *ṛ gatau.* Viśvanātha Cakravartī glosses *araṇataḥ* as *gamanataḥ.*

7.50
agocare sati harau
dahaty eṣa mano mama
***madano mada-no**denā-*
***madano mad-ano**jasā*

agocare—out of sight; *sati harau*—when Hari is; *dahati*—burns; *eṣaḥ*—this; *manaḥ*—heart; *mama*—of mine; *madanaḥ*—Cupid; *mada*—exhilaration; *nodena*—by means of removing; *amadanaḥ*—not happy (from the verbal root *mad[ī] harṣe*); *mat*—my; *anojasā*—because of weakness.

When Hari is lost to view, Cupid, displeased by my weakness of being unable to tolerate separation from Him, burns my heart by removing my exhilaration.

7.51
***sa-dāsa-dā**sī-nikaraiḥ paricchadaiḥ*
***sadā-sad-ā**nanda-vilāsa-vigrahaḥ*
***sa dāsa-dā**kṣiṇya-kṛpādibhir guṇaiḥ*
***sad-āsa-dā**ro vilalāsa mādhavaḥ*

sa-dāsa-dāsī-nikaraiḥ—along with many male and female servants; *paricchadaiḥ*—along with paraphernalia; *sadā*—always; *sat*—eternity; *ānanda*—are composed of bliss; *vilāsa*—and pastimes; *vigrahaḥ*—whose form; *saḥ*—He; *dā*—liberality; *āsa*—splendor; *dākṣiṇya*—expertise; *kṛpā*—mercy; *ādibhiḥ*—beginning with; *guṇaiḥ*—due to qualities; *sat*—is excellent; *āsa*—whose sitting pose; *dāraḥ*—whose wife; *vilalāsa*—looked beautiful; *mādhavaḥ*—Mādhava.

Mādhava's blissful form, pastimes, paraphernalia, servants and maidservants are always eternal and blissful. His consort sits resplendently beside Him. He is resplendent due to His qualities, such as charity, luster, expertise and mercy.

7.52

keśi nākeśi nā*thena*
kāminākāmi nā*daraḥ*
kāminā kāmi nā *vā śrīḥ*
keśinā keśi-nā*śinā*

ka-īśi—toward Varuṇa ("the controller f water"); *nāka-īśi*—toward Indra ("the king of heaven"); *nāthena*—by the Lord; *ka-āminā*—by Kṛṣṇa ("He gets happiness"[327]); *akāmi*—was desired; *na*—not; *ādaraḥ*—respect; *kāminā*—who is lusty [for the *gopīs*]; *kā*—what; *āmi*—was obtained (an aorist form of *am[a] gatau,* in the passive voice); *nā*—not[328]; *vā*—indeed (particle of conjecture); *śrīḥ*—opulence; *keśinā*—by Kṛṣṇa (who has beautiful hair, or: *ka-īśinā,* who controls Brahmā); *keśi*—of Keśī; *nāśinā*—by the killer.

Kṛṣṇa lusts for *gopīs.* His hair is splendid, and He is always joyful. Which opulence has not been obtained by the killer of Keśī? The Lord does not even care to offer respects to Varuṇa or Indra.

7.53

ratyāviratyā vi*vṛtā navīnai****r***
atyāvir atyāvi *manoja-rāgaiḥ*
rāse 'carāseca*nakair vilāsai****r***
āse ca rāse ca*turā mṛgākṣī*

ratyā—out of affection; *aviratyā*—which does not cease; *vivṛtā*—surrounded in a special way; *navīnaiḥ*—by young men; *atyāviḥ*—in a very open way; *atyāvi*—was eminently protected; *manaḥ-ja*—has appeared in the heart; *rāgaiḥ*—whose love; *rāse*—in the *rāsa* dance; *acarā*—steadfast; *āsecanakaiḥ*—charming[329]; *vilāsaiḥ*—on

327 Viśvanātha Cakravartī explains *āminā* as: *kaṁ sukham amituṁ prāptuṁ śīlaṁ yasya tena,* "by He whose nature is to get happiness" (*Subodhinī*). The verbal root is *am[a] gatau.*

328 Viśvanātha Cakravartī: *a mā no nā pratiṣedhe,* "*A, mā, no,* and *nā* are used to express negation" (*Subodhinī*). In that regard, *Amara-koṣa* states: *abhāve nahy a no nāpi,* "*Nahi, a, no,* and *na* are used to express nonexistence" (3.4.11), but the commentaries do not specifically say that *nā* is included here.

329 The definition of *āsecanaka* is: *tad āsecanakaṁ tṛpter nāsty anto yasya*

account of pastimes; *āse*—she appeared beautiful; *ca*—and; *rāse*—in the *rāsa* dance; *caturā*—expert; *mṛga*—are like a doe's; *akṣī*—whose eyes.

Expert in the Rāsa dance and fully immersed in it, the doe-eyed girl appeared very beautiful on account of the charming pastimes. She was surrounded by many loving young men, many Kṛṣṇas, protecting her closely out of loyal affection.

7.54
evam aṣṭādaśa,

Eighteen types of *yamakas* have been shown so far. This illustrates the repetition of a half verse:

mano jahāra prati mā sa-mānā
sarasvatī te mad-asu-sva-rūpe
manoja-hāra-pratimā samānā
sarasvatīte mada-susvarūpe

manaḥ—[My] heart; *jahāra*—stole; *prati*—toward; *mā*—Me (*mā* = *mām*); *sa-mānā*—respectful; *sarasvatī*—words; *te*—your; *mat*—My; *asu*—life airs; *sva-rūpe*—O you who are similar to ("the same form as"); *manoja*—of Cupid ("who manifests in the heart"); *hāra*—of a necklace; *pratimā*—a symbol; *samānā*—straightforward ("the same," means not crooked: *samānā* = *avakrā*); *sarasvati*—in the ocean ("it has water"); *ite*—O you who have gone; *mada*—of bliss; *su-svarūpe*—which has the beautiful form.

[Kṛṣṇa speaks:]
O You who are like My life, your speech is straightforward and is respectful to Me: It stole My heart. O you who have entered into the ocean of bliss, your words are like Cupid's pearl necklace to Me.

ardhāvṛttiḥ.

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darśanāt, "There is no end to the satisfaction one gets by seeing it" (*Amara-koṣa* 3.1.53).

COMMENTARY

Viśvanātha Cakravartī: *manojasya hāra-pratimā muktā-hāra-tulyā hṛdaya-dhāraṇārhety arthaḥ,* "Her words are like Cupid's pearl necklace. This means they are fit for being kept on the heart."

7.55-56

[This illustrates the repetition of a verse:]

na vaṁśī-karam āsādya
yamānujani-bhaṅgataḥ
kasyā viśadatāṁ yāti
mano māna-pariplavam

navaṁ śīkaram āsādya
yamānujani-bhaṅgataḥ
kasyāviśadatāṁ yāti
mano māna-pariplavam

na—does not; *vaṁśī*—of the flute; *karam*—the sweet sound; *āsādya*—having obtained (i.e. having heard); *yama-anujani*—the *niyamas* (rules), literally: that which comes after *yama* in the eightfold yoga system; *bhaṅgataḥ*—on account of breaking; *kasyāḥ*—whose; *viśadatām*—cheerfulness; *yāti*—attains; *manaḥ*—mind; *māna*—because of loving anger; *pariplavam*—restless.

navam—fresh; *śīkaram*—a drop of water; *āsādya*—after obtaining; *yama-anujani*—of the Yamunā ("whose birth occurred after Yama's"); *bhaṅgataḥ*—on account of the waves; *kasya*—whose; *aviśadatām*—moroseness; *yāti*—attains; *manaḥ*—mind; *māna*—because of false pride, (or because of a fault); *pariplavam*—disturbed.

Which girl's mind, restless due to *māna,* would not become cheerful upon breaking all the rules because of hearing the melodious sound of Kṛṣṇa's flute?

Having felt a drop of water thrust from the Yamunā's waves, whose mind disturbed by false pride could remain morose?

ślokāvṛttiḥ. ayam eva samudgakaḥ. evaṁ viṁśatiḥ.

This kind of *yamaka* is technically called *samudgaka* (a verse repeated with a different sense). Thus twenty types of *yamakas* have been shown.

COMMENTARY

Viśvanātha Cakravartī glosses *karam,* in *vaṁśī-karam* in the first line, as *kalam* (sweet sound). In Sanskrit, the letters *r* and *l* are interchangeable. Other interchangeable letters are *b* and *v, ḍ* and *l,* and *r* and *ḍ.* This interchangeability is often taken in consideration in *yamaka, śleṣa* and *citra-kāvya.*[330] Sometimes the *anusvāra* is the form of a nasal (for example: *ṁ d = nd*) (7.40).

7.57

ādy-anta-madhya-bhedena kramād atha samuccayāt
antādi-bhedena punar bahudhā yamaka-kriyā (15)

ādi—beginning; *anta*—end; *madhya*—middle; *bhedena*—according to varieties; *kramāt*—according to the order; *atha*—now; *samuccayāt*—according to the combination; *anta*—end; *ādi*—beginning; *bhedena*—according to the variety; *punaḥ*—furthermore; *bahu-dhā*—is of many kinds; *yamaka*—of a *yamaka; kriyā*—the making.

There are additional varieties of *yamaka:* (1) ***ādi-yamaka*** (a *yamaka* at the beginning of each line), (2) ***anta-yamaka*** (a *yamaka* at the end of each line), (3) ***madhya-yamaka*** (a *yamaka* in the middle of each line), (4) ***ādy-anta-madhya-yamaka*** (a *yamaka* at the beginning, middle, and end of each line), and (5) ***antādi-yamaka*** (a *yamaka* at the beginning and end of each line).

7.58

krameṇodāharaṇāni, ādi-yamakaṁ yathā,

Examples are shown in order.

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330 *ḍa-layo ra-layoś ca prāya-ekatva-śravaṇāt* (HNV *Bṛhat* 128); *yamakādau bhaved aikyaṁ ḍa-lor ba-vor la-ros tathā* (*Sāhitya-darpaṇa* 10.8).

This illustrates *ādi-yamaka:*

***kalākalā**pena garīyasā harir*
***na dīna-dī**ptiḥ karuṇā-rasāmbudhiḥ*
***surāsurā**ṇāṁ mukuṭāṭavī-maṇiḥ*
***sadā sad-ā**nanda-cid-ātmako babhau*

kalā—of expertise in the arts; *kalāpena*—abundance; *garīyasā*—on account of a great; *hariḥ*—Hari; *na*—not; *dīna*—is of a low quality; *dīptiḥ*—one whose beauty; *karuṇā-rasa*—of compassion; *ambudhiḥ*—is an ocean; *sura-asurāṇām*—of the demigods and the demons; *mukuṭa*—crowns; *aṭavī*—among the many; *maṇiḥ*—is the jewel; *sadā*—always; *sat*—eternity; *ānanda*—bliss; *cit*—and consciousness; *ātmakaḥ*—whose body; *babhau*—appeared beautiful.

Owing to His great expertise in the arts, Hari is not lacking in beauty. He is an ocean of compassion and is like a jewel atop the crowns of devils and gods. He always appears radiant since He has an eternal, blissful and spiritual body.

7.59
anta-yamakaṁ yathā,

An example of *anta-yamaka:*

*roṣeṇa śaśvan na hi nā**garī garī**-*
*yasā kaṭhoratvam upe**tya bhāty abhā***
*vihāya mānaṁ harim ā**nayānayā***
*dhiyā hi sarvaṁ bhavatī**hitaṁ hitam***

roṣeṇa—anger; *śaśvat*—continuous; *na*—no; *hi*—indeed; *nāgarī*—female lover [in *parakīya-rasa*]; *garīyasā*—on account of great; *kaṭhoratvam*—hard-heartedness; *upetya*—after attaining; *bhāti*—shines; *abhā*—whose luster has disappeared; *vihāya*—abandoning; *mānam*—huffiness; *harim*—Hari; *ānaya*—bring; *anayā*—by means of this; *dhiyā*—wisdom; *hi*—because; *sarvam*—everything;

bhavati—is (will soon be[331]); *īhitam*—that is desired; *hitam*—and beneficial.

No ladylove has ever appeared graceful by being continuously angry and hard-hearted. Therefore cease your *māna* and bring Hari close to you. In that way all your desires will come true.

7.60
madhya-yamakaṁ yathā,

An example of a *madhya-yamaka:*

*madana-**saṅgara-saṅga-ra**sākulā*
*bhava vi**hāriṇi hāriṇi** mādhave*
*kusuma-**rāji-virāji-vi**bhūṣaṇā*
*madhu**pa-rāga-parāga**-parācitā*

madana—of Cupid; *saṅgara*—during the battle; *saṅga*—of union; *rasa*—with the bliss; *ākulā*—filled; *bhava*—become; *vihāriṇi*—O playful girl; *hāriṇi*—is stealing [your mind]; *mādhave*—while Mādhava; *kusuma*—flowers; *rāji*—with many; *virāji*—are splendid; *vibhūṣaṇā*—whose ornaments; *madhupa*—of bees; *rāga*—which causes the pleasure ("because of which there is the pleasure"); *parāga*—with flower pollen (which is crushed to powder, and used after bathing); *parācitā*—pervaded.

Your ornaments appear splendid with flower decorations. You are smeared with a flower pollen that delights bees. Playful girl, now that Mādhava is stealing your heart, become absorbed in the bliss of union.

7.61
ādy-anta-madhya-yamakaṁ yathā,

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331 Viśvanātha Cakravartī quotes Pāṇini: *vartamāna-sāmīpye vartamānavad vā,* "The present tense may be used to indicate the near past or the near future" (*Aṣṭādhyāyī* 3.3.131) (*Hari-nāmāmṛta-vyākaraṇa* 709).

An example of *ādy-anta-madhya-yamaka*
(a *yamaka* at the beginning, middle, and end of each line):

māso māso *marīcyaḥ sa-****madhura-madhura-preyasī-preya-sī****mā-*
vṛndā vṛndā*vana-śrīr u****pavana-pavana-bhrāntir abhrānti-ra****myā*
nandānandā*gra-kandaḥ s****mara-samara-sa****mo vyū****ha-hārīha hārī***
saṅgī saṅgī*ta-devyā ahar a****har ahara****d rā****sa-rādhāṁ sa rādhām***

māsaḥ—of the moon; *mā*—the brilliance[332]; *asaḥ*—which emit (*as[u] kṣepane + [k]vi[p]*); *marīcyaḥ*—the rays[333]; *sa-madhura*—who are endowed with *madhura-rasa; madhura*—sweet; *preyasī*—with beloved girls; *preya*—deserve to be filled[334]; *sīmā*—limits; *vṛndā*—whose many; *vṛndāvana*—of Vṛndāvana; *śrīḥ*—the beauty; *upavana*—in the groves; *pavana*—of the wind; *bhrāntiḥ*—the roving; *abhrānti*—on account of carefulness; *ramyā*—delightful; *nanda*—of Nanda Mahārāja; *ānanda*—of the bliss; *agra*—foremost; *kandaḥ*—(Kṛṣṇa) who is the root; *smara*—of Cupid; *samara*—in the battle; *sa-maḥ*—who has effulgence (*mā*); *vyūha*—the army (of Cupid)[335]; *hārī*—who destroys; *iha*—at this time (at night); *hārī*—(Kṛṣṇa) who wears a garland; *saṅgī*—He is fond of; *saṅgīta*—of music; *devyāḥ*—the goddess; *ahaḥ ahaḥ*—every day; *aharat*—

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332 Viśvanātha Cakravartī says *mā* means *śobhā* (brilliance) (*Subodhinī*). *Mā* is a name of Lakṣmī (*Amara-koṣa* 1.1.29), who is also known as Śrī, and *śrī* is a well-known synonym of *śobhā.*

333 *Marīcyaḥ* is the feminine, first case plural form of *marīcī* (rays). Usually the nominal base is *marīci.* The word *marīcī* is formed by applying the suffix *ī[p]* after *marīci* by the rule: *i-rāmād akty-arthād vā īp,* "In the feminine gender, *ī[p]* is optionally applied after a word ending in *i-rāma,* provided the word doesn't have the meaning of *[k]ti* and the word's own meaning is predominant" (HNV 1092) (*kṛd-ikārād aktinaḥ, Vārttika* 4.1.45).

334 The word *preya* is a *viṣṇukṛtya* (a potential passive participle) of the verbal root *prā pūraṇe,* by the rule: *ā e yati* (HNV 803), whereas *preyasī* is made from the verbal root *prī[ṅ] prītau:* Firstly, the suffix *[k]a* is added to make the word *priya* (HNV 825), secondly, when the suffix *īyas[u]* is applied, *priya* changes to *pra* (HNV 615) and the nominal base becomes *preyas[u],* and thirdly *ī[p]* is appended to make the feminine form *preyasī.*

335 Viśvanātha Cakravartī explains *vyūha-hārī* as: *yo vyūho bala-vinyāsas taṁ hartuṁ śīlaṁ yasya saḥ, vyūhas tu bala-vinyāsa ity amaraḥ,* "“He whose habit is to dispose of the array of troops.” Amara states: *vyūhas tu bala-vinyāsaḥ,* “*Vyūha* means an array of troops” (*Amara-koṣa* 2.8.79)” (*Subodhinī*).

took away; *rāsa*—of the *rāsa* dance; *rādhām*—(Rādhā) because of whom there is the perfection; *saḥ*—He (Kṛṣṇa); *rādhām*—Rādhā.

The moonrays were emitting much light. Vṛndāvana was so beautiful that it deserved to be filled to its limits with sweet loving girls. The movement of the breezes in the groves was pleasant on account of their carefulness. It was at this time that Kṛṣṇa, who is the foremost cause of Nanda's bliss, who wears a garland, and who is fond of music, took away Rādhā. She daily brings the Rāsa dance to perfection. Kṛṣṇa appeared beautiful in the battle of Cupid while disposing of Cupid's soldiers.

COMMENTARY

Viśvanātha Cakravartī: The breezes were careful, that is they were thinking: "It is appropriate for us to move slowly in these groves of Vṛndāvana".

7.62

antādi-yamakaṁ yathā,

This illustrates *antādi-yamaka* (a *yamaka* at the beginning and end of each line):

na mānam ā**dhehi mana**sy adaḥ syadaḥ
śubhaṁ śubhaṁ**yoḥ syati de**vi te 'vite
aho aho**-rātra-kṛtā**ruṣā ruṣā-
yaśo yaśo**dā-bhuvi vi**dyate 'dya te

na—do not; *mānam*—loving anger; *ādhehi*—place; *manasi*—in the heart; *adaḥ*—that; *syadaḥ*—impulse; *śubham*—the good fortune; *śubhaṁyoḥ*—who possesses fame[336]; *syati*—destroys; *devi*—O goddess; *te*—of you; *avite*—O you who are protected; *aho*—what a wonder; *ahan-rātra*—day and night; *kṛta*—is produced; *aruṣā*—[anger,] because of which mental pain[337]; *ruṣā*—by anger;

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336 Viśvanātha Cakravartī: The word *śubhaṁyu* is formed from the indeclinable word *śubham,* which expresses *praśaṁsā* (fame, glory).

337 *Aruṣā* is made from the word *arus* (wound), which Viśvanātha Cakravartī glosses as *manaḥ-pīḍā* (mental pain), while the next word *ruṣā* is a third case singular form of *ruṣ,* made by adding *[k]vi[p]* after the verbal root *ruṣ[a]*

ayaśaḥ—infamy; *yaśodā-bhuvi*—toward Kṛṣṇa ("who takes birth from Yaśodā"); *vidyate*—is; *adya*—now; *te*—your.

Beautiful girl, you have a good reputation. Don't let *māna* stay in your heart: The pique will destroy your good fortune. How amazing, even now you remain shielded by your anger, which causes you pain day and night.[338] By now the news of your bad temper must have reached Yaśodā's son; your reputation will suffer.

COMMENTARY

In verse 7.24, Kavi Karṇapūra gave the example "*yaśo yaśo*" in *yaśo yaśodā* as an instance of *lāṭa anuprāsa,* a repetition that does not involve a change in meaning. In the above *yamaka,* however, the etymological aspect of the second *yaśo* is not intended to be expressed. In verse 24 the etymological derivation of Yaśodā-suta (the son of she who gives fame) is meant to be expressed: Both words *yaśo* are taken in the meaning of fame. The idea is that Yaśodā gave Devakī the fame of being Kṛṣṇa's mother (*Sārārtha-darśinī* 10.3.53). Therefore, with regard to that sentence, it is fitting that fame occurs by serving the son of she who gives fame.

7.63

pratipāda-sarva-yamakaṁ yathā,

An example of *pratipāda-sarva-yamaka*
(a *yamaka* in each line):

mama tvayāmamatvayā
na vehitaṁ nave hitam
smarādhike sma rādhike
cara kṣamāṁ ca rakṣa mām

mama—My; *tvayā*—by You; *amamatvayā*—who lack possessiveness [toward Me]; *na*—is not; *vā*—(term used as a

hiṁsāyām. Aruṣā is at the end of the compound *aho-rātra-kṛtāruṣā,* a *yasmāt saḥ bahuvṛihi* adjective of *ruṣā.*

338 The anger stops Kṛṣṇa's advances yet at the same time it deprives Her of Kṛṣṇa's association and thus gives Her pain.

verse filler); *īhitam*—desired; *nave*—O young woman; *hitam*—well-being; *smara*—on account of remembering; *ādhike*—O you because of whom there is mental pain (i.e. the rising of lust); *sma*—(a verse filler); *rādhike*—O Rādhikā; *cara*—please practice; *kṣamām*—forgiveness; *ca*—and; *rakṣa*—protect; *mām*—Me.

Rādhikā, it seems that You do not desire My well-being, since You do not feel possessiveness toward Me. Youthful girl, I am tormented by Cupid simply by remembering You. Kindly forgive Me, and care for Me.

7.64
sarva-yamakaṁ yathā,

An example of a *sarva-yamaka*
(each line is a *yamaka* and each line is the same):

sasāra sā sa-sārasā-
sa-sāra-sāsa-sāra-sā
sasārasāsa-sārasā
sa sārasāsa-sāra-sā

sasāra—wandered (from the verbal root *sṛ gatau*); *sā*—She (Rādhā); *sa-sārasā*—with a lotus [in Her hand]; *āsa*—of complete bewilderment (*as[u] kṣepaṇe*); *sāra*—which causes the attainment (*sṛ gatau*); *sāsa*—of sleepiness (*ṣas[ū] svapne*); *sāra*—the power; *sā*—who destroys (i.e. puts to shame) (*ṣo 'nta-karmaṇi*); *sasa*—become idle (stunned)[339]; *ārasa*—sound nicely (*ras[a] śabde*); *asa*—shine (i.e. appear beautiful) (*as[a] dīptau*); *sārasā*—Rādhā, because of whom the *cakravāka* birds; *saḥ*—He (Kṛṣṇa); *sārasa*—of the cranes; *āsa*—of the sitting (*ās[a] upaveśane*); *sāra*—the firmness; *sā*—who destroys (i.e. belittles) (*ṣo 'nta-karmaṇi*).

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339 The word *sasa* is formed by applying the suffix *pac-āder a[t]* after the verbal root *ṣas[ū] svapne* (to sleep). However, here the verbal root *ṣas[ū]* does not convey the sense of sleep. For instance, Jīva Gosvāmī writes: *suṣuptim iti tām iva niśceṣṭāvasthām ity arthaḥ,* "In this context the word *suṣupti* (deep sleep) means a condition of cessation of activity that is like sleeping" (*Durgama-saṅgamaṇī* 3.3.100).

Rādhā and Kṛṣṇa stroll together in a forest. Her movements put to shame the bewildering power of sleep. Rādhikā holds a lotus flower and belittles the pose of the *cakravākas.* Upon seeing Her, these *cakravākas* cry, become stunned, and look resplendent.

7.65

pratyakṣara-yamakam api kecid icchanti. tad yathā,

Some poets also acknowledge *pratyakṣara-yamaka* (a repetition of each syllable). For instance:

vi-vitata-nānā-māmā
vividha-dhanā nāv avaśyāśyā
sā sādhu dhutatarārā
mama vavale lehi-hita-tanu nu

vi—with birds; *vitata*—is filled; *nānā*—variegated; *mā*—whose beauty; *amā*—is incomparable; *vividha*—is manifold; *dhanā*—whose opulence; *nau*—by us two; *avaśya*—certainly; *āśyā*—should be pervaded (from the verbal root *aś[ūṅ] vyāptau*); *sā*—that [meeting place in the forest][340]; *sādhu*—nicely; *dhuta-tara*—is very broken[341]; *ārā*—the path of which; *mama*—for me; *vavale*—was concealed; *lehi*—relishes; *hita*—and auspicious; *tanu*—you whose body; *nu*—(vocative particle).

That secret meeting place is very colorful, and populated by many birds. It possesses many kinds of opulence and is incomparable. The path leading to it is broken, and the entrance nicely concealed. We must go there, O you whose auspicious body tastes the sweetness of my mouth.

ity-ādi. evaṁ sapta-viṁśatir bhedāḥ. dvi-khaṇḍa-tri-khaṇḍādikaṁ ca uktodāharaṇeṣv antar-bhavatīti pṛthag na darśitam, tathāpi

340 Viśvanātha Cakravartī says the name of the place is not mentioned here because the meeting place should be kept a secret.

341 The path is broken since it is not visible as it is seldom walked upon and is overgrown with vegetation.

"aho aho-rātra-kṛtāruṣā ruṣā" ity-ādau dvi-khaṇḍam, "māso māso marīcyaḥ sa-madhura-madhura-preyasī" ity-ādau tri-khaṇḍam, "vi-vitata-nānā-māmā" ity-ādau catuḥ-khaṇḍam. evam anyāny apy ūhyāni. gadyeṣu tu nāyaṁ kramaḥ. tatra yayā sadāmoda-re dāmodare guṇa-sārādhikā sā rādhikānurajyati smeti.

Twenty-seven kinds of *yamakas* were thus illustrated. Examples of special varieties of *yamaka* where there are two, three or more repetitions in each line have not been shown separately since they are included in previous examples. For instance, in the verse which begins: *na mānam ādhehi manasy adaḥ syadaḥ* (7.62), there are two repetitions in each line; in the verse which begins: *māso māso marīcyaḥ sa-madhura-madhura-preyasī-preya-sīmā* (7.61), there are three repetitions in each line; and in the verse that begins: *vi-vitata-nānā-māmā* (7.65), there are four repetitions in each line. Thus other categories (five or more repetitions in each line) should be inferred.

This method of counting varieties of *yamakas* according to various combinations of lines is not used in prose. For example: *yayā sadāmoda-re dāmodare guṇa-sārādhikā sā rādhikānurajyati smeti,* "Rādhikā loved Dāmodara. She had many exalted qualities. And He was always delightful."

COMMENTARY

Viśvanātha Cakravartī glosses *sadāmoda-re* as: *sadā modaṁ rāti dadātīti tasmin,* "toward He who always gives pleasure" (*Subodhinī*). The word *sadāmoda-re* can also be separated as: *sad-āmoda-re,* "toward He who gives bliss to devotees."

As regards the *pratyakṣara-yamaka* mentioned above, Kavi Karṇapūra refers to Vāmana. In *Kāvyālaṅkāra-sūtra* (4.1.2), Vāmana shows this verse, which he says is from a book called *Hari-prabodha,* and calls this kind of repetition a *varṇa-yamaka-mālā:*

vividha-dhavavanā nāgagarddharddhanānā, vivitata-gaganānām amajjaj-janānā, ruruśaśa-lalanā nāvavandhundhunānā, mama hi hita-tanānānana-svasvanānā.

Śleṣa

7.66

bhinnā apy artha-bhedena yugapad bhāṣaṇa-kṣamāḥ
tyajanti bhinna-rūpatvaṁ śabdā yac chleṣa eva saḥ (16)

bhinnāḥ—separate; *api*—although; *artha*—in meaning; *bhedena*—on account of a difference; *yugapad*—the simultaneous; *bhāṣaṇa*—expression; *kṣamāḥ*—tolerate; *tyajanti*—give up; *bhinna-rūpatvam*—the state of being different; *śabdāḥ*—words; *yat*—if; *śleṣaḥ*—double meaning; *eva*—only; *saḥ*—that.

If words that are different on account of a difference in meaning can tolerate the expression of another meaning, they abandon their dissimilarity. That is called a *śleṣa* (literal double meaning).

artha-bhedena śabda-bheda iti nyāyāt. svara-bhedena bhedo nārtha-bhedenety āśaṅkyāha—kāvye svarasyānupayogena svara-gata-bhedābhāvāc ca, kevalārtha-bhedena bhinnā api śabdā yugapad ekadā yad yady arthāntara- bhāṣaṇa-kṣamāḥ santo 'pi bhinna-rūpatvaṁ tyajanti. artha-dvaya-śleṣaṇāt śleṣaḥ.

This is based on the principle that separate words occur on account of a difference in meaning. If, however, someone were to argue that words (even the words which sound the same) differ because of a difference in *svara* (Vedic accent) rather than because of a difference in meaning, he (the author) replies with the verse above, which means:

"If (*yat* = *yadi*) the words, although different purely on account of a difference in meaning, not on account of a difference in *svara,* since *svaras* are not even used in poetry, can simultaneously tolerate the expression of another meaning, they abandon their being different. This is called a *śleṣa,* owing to a junction (*śleṣa* = *śleṣaṇa*) of two meanings."

COMMENTARY

For example, in Vedic Sanskrit a compound is classed as a *tatpuruṣa* or as a *bahuvrīhi* based on both the kind of *svara* and the position of the *svara* (*Aṣṭādhyāyī* 6.1.223; 6.2.1; and so on). An instance of such a word is *indra-śatro* (*Bhāgavatam* 6.9.11): For the details, consult Viśvanātha Cakravartī's commentary thereon. The passage of *Bhāgavatam* is in reference to: *indra-śatrur vadhasva* (*Śatapatha Brāhmaṇa* 1.6.3.1, *Yajur-Veda*).

Above, Kavi Karṇapūra, following Mammaṭa, alludes to Udbhaṭa, who said that *śleṣa* can be based on Vedic accents: *svaritādi-guṇair bhinnair bandhaḥ śliṣṭam ihocyate,* "Here the literary construction is called *śliṣṭa* (a synonym of *śleṣa*) by virtue of distinct qualities such as the *svarita* accent" (*Kāvyālaṅkāra-sāra-saṅgraha* 4.9).

A *śleṣa* is two or more words that have united. For practical purposes, we use the term "paronomastic word", but in truth there are two words, because by rule *abhidhā-vṛtti* can only be applied one-time for each word (2.31). Thus a paronomastic word like *vāma* (beautiful; crooked) is the union of the word *vāma* which means "beautiful" with the word *vāma* which means "crooked".

7.67

sa prakṛti-liṅga-varṇa-
pratyaya-bhāṣā-vibhakti-pada-vacanaiḥ
aṣṭa-vidho nirapekṣas
tulyo-bhaya-vācya eva navamaḥ syāt (17)

saḥ—that (*śleṣa*); *prakṛti*—the word base; *liṅga*—the gender; *varṇa*—the phoneme; *pratyaya*—the suffix; *bhāṣā*—the language; *vibhakti*—the inflection; *pada*—the word; *vacanaiḥ*—according to the number (singular, dual, or plural); *aṣṭa-vidhaḥ*—eightfold; *nirapekṣaḥ*—independent; *tulya*—is similar; *ubhaya*—of both; *vācyaḥ*—where the literal meaning; *eva*—only; *navamaḥ*—the ninth; *syāt*—is.

There are eight basic varieties of *śleṣa,* according to:

- **the word base (*prakṛti*),**
- **the gender (*liṅga*),**
- **the phoneme (*varṇa*),**
- **the suffix (*pratyaya*),**
- **the type of language (*bhāṣā*),**
- **the inflection (*vibhakti*),**
- **the declined word (*pada*), and**
- **the number (singular, dual, or plural) (*vacana*).**

The ninth variety of *śleṣa* is called *nirapekṣa,* where both literal meanings are similar.

nirapekṣaḥ prakaraṇādi-vyatirekeṇāpi tulya-vācya-dvayaḥ.

***Nirapekṣa* is a *śleṣa* where the two literal meanings are similar in spite of differences of context and so on (2.40).**

COMMENTARY

Mammaṭa lists a ninth variety of *śleṣa: bhedābhāvāt prakṛty-āder bhedo 'pi navamo mataḥ* (*Kāvya-prakāśa* 9.85). It consists of a double meaning of a verse. Kavi Karṇapūra's definition of *nirapekṣa-śleṣa* is such that it includes Mammaṭa's ninth variety of *śleṣa* and this additional variety: In the *tulya-yogitā* ornament based on *śleṣa,* sometimes the paronomastic word is *aprastuta* (noncontextual): When that happens, each word that makes the paronomastic term is *aprastuta.*[342]

Usually, in *śleṣa* both words are *prastuta* (contextual). If one meaning is contextual and the other noncontextual, that is in the scope of *dhvani.*

7.68

krameṇodāharaṇāni,

Examples are shown:

342 "Besides, in *śleṣa,* the two objects are either both *prakṛta* or both *aprakṛta*" (Kane, P.V. (1995) *The Sāhitya-darpaṇa,* p. 200). The words *prastuta, prakṛta,* and *prākaraṇika* are synonymous.

manas tudantīkṣaṇa-dā bateṣṭā
vidhau viruddhe tamasi pravṛddhe
tasmin prasanne[343] *haritaḥ prasādaṁ*
dhanyā labhante tamasi praṇaṣṭe

manaḥ—the mind; *tudantī*—is striking (or *tudanti*—strike); *kṣaṇa-dā*—the night (or *īkṣaṇa-dāḥ*—which give pain to the eyes); *bata*—alas; *iṣṭā*—that is desired (or *iṣṭāḥ*—that are desired); *vidhau*—when the moon (or when the creator); *viruddhe*—obstructed (or averse); *tamasi*—when the darkness (or when the mode of ignorance); *pravṛddhe*—increased; *tasmin*—when that (the moon or the creator); *prasanne*—is bright (or is pleased); *haritaḥ*—the directions (or because of Hari); *prasādam*—clearness (or serenity); *dhanyāḥ*—fortunate; *labhante*—attain; *tamasi*—when the mode of ignorance; *praṇaṣṭe*—is destroyed.

Alas, when the moon is obstructed and darkness has increased, the long-awaited night strikes the mind. When, however, the moon is bright and darkness is dispelled, the fortunate directions become clear.

[Alternatively:]
Alas, when the creator is adverse and the mode of ignorance increases, desirable objects give pain to the eyes and wound the mind. Conversely, when the creator is pleased and ignorance is dispelled, fortunate people become serene by Hari's grace.

atra īkṣaṇa-deti dāp lavane, kṣaṇa-deti ḍudāṣ dāne iti prakṛti-bhedaḥ. iṣṭā iti puṁ-liṅgam iṣṭeti strī-liṅgam iti liṅga-bhedaḥ. punar iṣṭā iti bahu-vacanam, iṣṭety eka-vacanam. tena ca vacana-bhedaḥ. vidhāv itī-kārokāra-sārūpye varṇa-bhedaḥ. tudantīti śatṛ-pratyayaḥ, tudanti ity ākhyāta-pratyayaḥ, tena pratyaya-bhedaḥ. harita iti pañcamī, harita iti, jas tena vibhakti-bhedaḥ. anenaikena ṣaḍ-bhedāḥ pradarśitāḥ.

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343 Purī Dāsa: One manuscript out of six reads: *pravṛddhe.*

There are six varieties of *śleṣa* in this verse:

1. **A *prakṛti-śleṣa: īkṣaṇa-dāḥ* (cutting the eyes) is made from the verbal root *dā[p] lavane,* whereas *kṣaṇa-dā* (the night, "that which provides a festival") is made from the verbal root *[ḍu]dā[ñ] dāne,***
2. **A *liṅga-śleṣa: iṣṭāḥ* is masculine, and *iṣṭā* is feminine,**
3. **A *vacana-śleṣa: iṣṭāḥ* is plural, and *iṣṭā* is singular,**
4. **A *varṇa-śleṣa:* the word *vidhau* is the locative case singular either of *vidhi* (the creator) or of *vidhu* (the moon),**
5. **A *pratyaya-śleṣa: tudantī* is made with the present participle suffix *[ś]at[ṛ],*[344] and *tudanti* is made with a verbal suffix, and**
6. **A *vibhakti-śleṣa: haritaḥ* is the ablative case singular of *hari* and the feminine nominative case plural of *harit* (direction).**

7.69
punar api bhaṅgy-antareṇa
liṅga-vacana-bhedaṁ darśayati,

Now he illustrates *liṅga-śleṣa* and *vacana-śleṣa* again with another play on words:

nīlāmbhoruha-gañjinī rati-raṇa-krīḍā-śramodgāriṇī
nidrodbheda-vilāsinī sva-vaśatāsaṅkoca-sañcāriṇī
anyonya-praṇaya-prakāśana-vidhāv anyonya-saṁhlādinī
rādhāyā nayane harer api tanūḥ kṣemaṁ vidhattām tava

nīla—blue; *ambhaḥ-ruha*—lotus; *gañjinī*—putting to shame; *rati*—of love; *raṇa*—and battles; *krīḍā*—during games; *śrama*—during exertion; *udgāriṇī*—discharge; *nidrā*—of sleep; *udbheda*—when there is the manifestation; *vilāsinī*—playing; *sva*—their (the eyes') (or its (the body's)); *vaśatā*—of the control [over Kṛṣṇa or over Her]; *asaṅkoca*—the expansion; *sañcāriṇī*—causing; *anyonya*—for each other; *praṇaya*—of love; *prakāśana*—the manifestation; *vidhau*—while doing; *anyonya*—to one another; *saṁhlādinī*—

344 In the clause with *tudantī,* Viśvanātha Cakravartī supplies *syāt* (is) as the main verb.

giving pleasure; *rādhāyāḥ*—of Rādhā; *nayane*—the two eyes; *hareḥ*—of Hari; *api*—also; *tanūḥ*—the body; *kṣemam*—happiness; *vidhattām*—may it create; *tava*—for you.

Rādhā's eyes and Kṛṣṇa's body disgrace blue lotuses. Due to exertion during the battle of love, Her eyes shed tears and His body perspires. Her eyes and His body are playful at night. Her eyes expand their control over Kṛṣṇa and His body expands its control over Her. Both give pleasure to each other while manifesting their love for one other. May Rādhā's eyes and Kṛṣṇa's body bestow happiness to you.

COMMENTARY

In the verse, there is *abhaṅga-śleṣa* (the pun does not involve a different break-up): The adjectives in the first three lines are either neuter first case dual or feminine first case singular, and the verb *vidhattām* is either dual or singular, depending on whether they modify *nayane* (two eyes) or *tanūḥ* (body): Viśvanātha Cakravartī glosses *vidhattām* as *kurutām.* It is either a 1.2 *parasmaipada* verbal form in the imperative tense (both of them, Her eyes, should make) or a 1.1 *ātmanepada* verbal form in the imperative tense (it, His body, should make).

7.70

bhāṣā-śleṣaḥ, yathā,

An example of *bhāṣā-śleṣa*
(double meaning of two languages):

uddāma-kāma-kaṇḍūla-kara-maṇḍala-caṇḍimā
kālindī-kuñjaro dhatte vihāraṁ vāri-mañjulam
(Sanskrit)

uddāma—boundless; *kāma*—for enjoyment; *kaṇḍūla*—itching; *kara*—of hands; *maṇḍala*—due to a multitude; *caṇḍimā*—whose passion; *kālindī*—in the Yamunā; *kuñjaraḥ*—an elephant; *dhatte*—performs; *vihāram*—pastimes; *vāri*—on account of the water; *mañjulam*—that are lovely.

uddāma-kāmakaṁ ḍūla-karamaṁ ḍala caṇḍi mā
kālindī-kuñja-rodhatte vihāraṁ vārimaṁ julam
(Śaurasenī Prakrit)

uddāma—great; *kāmakam*—for which the desire; *ḍūla*—that has already been begun[345]; *karamam*—work; *ḍala*—destroy[346]; *caṇḍi*—O hot-tempered lady; *mā*—do not; *kālindī*—near the Yamunā; *kuñja*—and in the arbor; *rodhatte*—on the shore; *vihāram*—pastimes; *vārimam*—I will stop[347]; *julam*—the two.

[Interpretation in Sanskrit:]
There is an elephant in the Yamunā who is performing charming water pastimes: He is very agitated because His hands are itching for boundless enjoyment.

[Interpretation in Śaurasenī:]
O hot-tempered lady (Jaṭilā), I myself shall stop the pastimes on the shore of the Yamunā and in the arbor near the Yamunā. Do not interrupt your work for which you have such a strong desire.

7.71
pada-śleṣo yathā,

This illustrates *pada-śleṣa*
(double meaning of a declined word):

samarālā ruṣeveyaṁ rādhike sarva-dāruṇā
matiś ca tava dṛṣṭiś ca sama eva babhūvatuḥ

samara-ālā—accepts a battle (*ā[ṅ] + lā dāne*) (or *sam-arālā*—is completely crooked); *ruṣā*—due to anger; *iva*—as if; *iyam*—this; *rādhike*—O Rādhikā; *sarva*—at all times; *dāruṇā*—harsh (or

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345 Viśvanātha Cakravartī glosses *ḍūla-karamaṁ* as: *prastutaṁ karma.*
346 In the interpretation in Prakrit. the word *ḍala* is a 2.1 form, in the imperative tense, of the verbal root *dal[a] viśaraṇe* (to kill, destroy). It is connected with the word *mā* (not, i.e. do not). Viśvanātha Cakravartī glosses *ḍala* as *dala* (*mā ḍala* = *mā dala*) (*Subodhinī*).
347 Viśvanātha Cakravartī glosses *vārimam* as *vārayiṣye.*

sarvadā aruṇā—red in every situation); *matiḥ*—mind; *ca*—and; *tava*—Your; *dṛṣṭiḥ*—glance; *ca*—and; *same*—the same; *eva*—certainly; *babhūvatuḥ*—have become.

Rādhikā, Your mind and Your glance have become similar: Your mind is eager for a fight (*samara-ālā*) and is always harsh (*sarva-dāruṇā*), and Your eyes are completely crooked (*samarālā*) and are always red (*sarvadā-aruṇā*).

7.72

kṛṣṇa-pakṣe balavatī doṣākara-parāṅ-mukhī
same dve tāmasī rātriḥ sāttvikī ca satāṁ matiḥ

kṛṣṇa-pakṣe—during the waning phase (or in regard to Kṛṣṇa's side); *balavatī*—strong; *doṣā-kara*—to the moon ("night maker") (or *doṣa-ākara*—to a mine of faults); *parāk-mukhī*—averse; *same*—are the same; *dve*—both; *tāmasī*—dark; *rātriḥ*—the night; *sāttvikī*—in the mode of goodness; *ca*—and; *satām*—of the devotees; *matiḥ*—mind.

The dark night and the devotees' pure minds are similar: The dark night is strong during the waning half of the month (*kṛṣṇa-pakṣe*) and is thus averse to the moon (*doṣā-kara-parāṅ-mukhī*), whereas the devotees' pure minds are strong on Kṛṣṇa's side (*kṛṣṇa-pakṣe*) and are averse to a mine of faults (*doṣa-ākara-parāṅ-mukhī*).

vākya-gatatvenāyaṁ samobhaya-vācyodāharaṇeṣu draṣṭavyaḥ.

The *śleṣa* that relates to sentences can be looked into in examples where both literal meanings are equal (*nirapekṣa-śleṣa,* 7.67 *vṛtti*).

COMMENTARY

There are two kinds of *pada-śleṣa: sa-bhaṅga* and *abhaṅga.* The word *kṛṣṇa-pakṣe* is a *pada-śleṣa* of the *abhaṅga* variety: One meaning is "in the dark fortnight of the month," where *kṛṣṇa-pakṣe* is a *karma-dhāraya* compound (*kṛṣṇaḥ ca asau pakṣaḥ ca*

tasmin), and the other meaning is "on Kṛṣṇa's side," where *kṛṣṇa-pakṣe* is a *ṣaṣṭhī-tatpuruṣa* compound (*kṛṣṇasya pakṣaḥ tasmin*). The word *pakṣe* itself is a *prakṛti-śleṣa,* because the nominal base is the same and because the case endings of both words *pakṣa* are the same. Although the word *kṛṣṇa* is a *prakṛti-śleṣa* at first, the whole compound is called a *pada-śleṣa* because each word *kṛṣṇa* has a different case ending, even though the case endings are not apparent in the compound. In a *prakṛti-śleṣa* (pun on the word base), there is no difference between the case endings of the words which make the double meaning.

7.73

śabdārtha-śleṣayor ayaṁ bhedaḥ—yatra śabda-parivartanenāpi na śleṣatva-bhaṅgaḥ, so 'rtha-śleṣaḥ. anyas tu sa-bhaṅgābhaṅgatvābhyām eva śabda-śleṣaḥ. sa coktodāharaṇeṣu śabda-parivṛtty-abhāvāt.

The difference between *śabda-śleṣa* (literal double meaning) and *artha-śleṣa* (one word applies to two nouns in the text) is this: An *artha-śleṣa* occurs when the play on words would not be lost by using a synonym. A *śabda-śleṣa* is the opposite, and it occurs either by breaking up the words differently (*sa-bhaṅga*) or by not breaking up the words differently (*abhaṅga*). *Śabda-śleṣa* was seen in all the previous examples since in those instances the double meanings of a word would have been lost by using a synonym.

7.74

artha-śleṣo yathā,

An example of *artha-śleṣa:*

vilola-samphulla-kadamba-mālaḥ
samullasan-mañjula-barhi-barhaḥ
aśeṣa-santāpa-haro janānāṁ
kṛṣṇaś ca meghaś ca sahojjihīte

vilola—moving to and fro; *samphulla*—fully expanded; *kadamba*—of *kadamba* flowers; *mālaḥ*—whose garland (or because of which

[cloud] there is a multitude); *samullasat*—brilliant (or appear); *mañjula*—lovely; *barhi-barhaḥ*—who has a peacock feather (or because of which [cloud] the peacock feathers); *aśeṣa*—unlimited; *santāpa*—affliction; *haraḥ*—takes away; *janānām*—of people; *kṛṣṇaḥ*—Kṛṣṇa; *ca*—and; *meghaḥ*—a cloud; *ca*—and; *saha*—simultaneously; *ujjihīte*—arise (appear).

Kṛṣṇa has a garland of fully expanded *kadamba* flowers that swings to and fro; a cloud causes *kadamba* flowers to grow and to move with the wind. Kṛṣṇa has a brilliant and lovely peacock feather; a cloud cause the lovely tail feathers of peacocks to be resplendent. As soon as they come into view, Kṛṣṇa and a cloud soothe the pain of living entities.

atra kadambādi-śabdānāṁ parivṛttyāpi na śleṣatva-hānir ity artha-śleṣa eva.

In this verse, the pun would not be lost even by replacing the words, such as *kadamba,* by different words (any other name of a *kadamba* flower, etc.). Therefore this is called an *artha-śleṣa.*

COMMENTARY

The way this verse works as an *artha-śleṣa* is: "Kṛṣṇa, as well as a cloud, is *vilola-samphulla-kadamba-māla.* Kṛṣṇa, as well as a cloud, is *samullasan-mañjula-barhi-barha.* Upon becoming visible, Kṛṣṇa, as well as a cloud, soothes the pain of living entities."

Kavi Karṇapūra expounds *artha-śleṣa* in the next chapter also (8.88). The difference is that there is *śabda-śleṣa* in this example. The word that is an *artha-śleṣa* has only one meaning, yet that meaning applies to two things. By definition, that word could be replaced with a synonym without affecting the pun. Here the two subjects of description, Kṛṣṇa and a cloud, are clearly mentioned, therefore *śleṣa* can take place. In the second half of the verse, the word *aśeṣa-santāpa-haraḥ* (one that soothes the pain of living entities) and the verb *ujjihīte* (appears) are instances of *artha-śleṣa* because each word has only one meaning and literally applies both to Kṛṣṇa and to a cloud.

An *artha-śleṣa* can also occur in a compound where a word can be replaced with a synonym. Here the word *kadamba* is an *artha-śleṣa* because it could be replaced with any synonym: *nīpa-priyaka-kadambās tu haripriyaḥ,* "The words *nīpa, priyaka, kadamba,* and *haripriya* are synonymous" (*Amara-koṣa* 2.4.42).

Any substitution needs to conform to the meter. In the two *bahuvrīhi* compounds *vilola-samphulla-kadamba-mālaḥ* and *samullasan-mañjula-barhi-barhaḥ,* each word is an *artha-śleṣa*—except *mālā,* which is a *śabda-śleṣa*—because each applies to Kṛṣṇa and to a cloud and could be replaced with a synonym.

In addition, the verse features another ornament of sound: *punar-uktavad-ābhāsa* (seeming redundancy) (7.103), in *kadamba-mālaḥ,* since although both *kadamba* and *mālā* can mean a multitude they are not used in that sense at the same time here. In that way there is only a semblance of a repetition.

Citra-kāvya

7.75

atha śabdālaṅkāra-prastāve prāptāvasaratayā citra-kāvyam api pradarśyate. tatra yadyapi,

Now *citra-kāvya* will be illustrated since it is related to the current topic, ornaments of sound:

naṭānāṁ ca kavīnāṁ ca mārgaḥ karkaśa eva yaḥ
rasābhivyaktaye nāsau śakti-jñaptyai sa kevalam

citraṁ nīrasam evāhur bhagavad-viṣayaṁ yadi
tadā kiñcic ca rasavad yathekṣoḥ parva-carvaṇam

naṭānām—for actors; *ca*—and; *kavīnām*—for poets; *ca*—also; *mārgaḥ*—path; *karkaśaḥ*—tough; *eva*—certainly; *yaḥ*—which; *rasa-abhivyaktaye*—for the sake of manifesting *rasa; na*—not; *asau*—that; *śakti*—potency; *jñaptyai*—for the sake of informing (i.e. for showing off); *saḥ*—that; *kevalam*—only; *citram—citra-kāvya*; *niḥrasam*—is tasteless; *eva*—only; *āhuḥ*—they say; *bhagavat*—is focused on the Lord; *viṣayam*—the topic; *yadi*—if; *tadā*—then; *kiñcit*—somewhat; *ca*—and; *rasavat*—relishable; *yathā*—just like; *ikṣoḥ*—of sugarcane; *parva*—the knots; *carvaṇam*—chewing.

Although previous authorities said that *citra-kāvya* (picture poetry, or amazing poetry), which is very difficult for poets to compose and for actors to recite, is tasteless since it is meant for showing off one's skill in poetic composition, and not for manifesting *rasa,* still it can become somewhat relishable if the topic relates to the Lord, like chewing on the knotty parts of a sugarcane is somewhat relishable.

7.76

tatra kiñcit pradarśyate. tatra prathamaṁ pratilomānuloma-pādo yathā,

Some examples are shown.

First, a verse where each line reads the same forwards and backwards, syllable by syllable (palindrome):

rādhā sāra-rasādhārā
māra-māra-ramā-ramā
kāśodāra-radāśokā
sā lalāsa sa-lālasā

rā	dhā	sā	ra
mā	ra	mā	ra
kā	śo	dā	ra
sā	la	lā	sa

rādhā—Rādhā; *sāra-rasa*—the best *rasa* (*mādhurya-rasa*); *ādhārā*—She produces; *māra*—due to Her ardent passion (*māra,* "he causes death," is a name of Cupid); *mā*—luster (i.e. beauty); *ra*—She gives; *ramā*—of the Lakṣmīs; *ramā*—She is the Lakṣmī; *kāśa*—because of their effulgence; *udāra*—are majestic; *radā*—whose teeth; *aśokā*—is without sorrow; *sā*—She; *lalāsa*—appeared beautiful; *sa-lālasā*—who has a longing.

Rādhā, the fountainhead of all Lakṣmīs, appears very charming. She generates the best *rasa, mādhurya-rasa,* and radiates beauty by Her ardent passion. Her smile is noble due to the brilliance of Her teeth. She has no sorrow, yet She has an inner longing.

7.77
pratilomānuloma-śloko yathā,

An example of a whole verse that reads the same forwards and backwards (the syllables of the first line are in reverse order in the fourth, and so on):

kādhi-dā sa-svabhā rādhe
māno māstu ramā-dhave
vedha-māras tu mā no mā-
dher ābhā sva-sadādhikā

kā	dhi	dā	sa	sva	bhā	rā	dhe
mā	no	mā	stu	ra	mā	dha	ve

kā—which; *ādhi*—of mental pain; *dā*—giver; *sa-sva-bhā*—with her luster; *rādhe*—O Rādhā; *mānaḥ*—loving anger; *mā astu*—don't let it be; *ramā-dhave*—toward Kṛṣṇa ("Lakṣmī's husband"); *vedha*—of activity[348]; *māraḥ*—the destruction; *tu*—but; *mā*—don't [let it be]; *naḥ*—our; *mā*—don't [let it become]; *ādheḥ*—of mental pain; *ābhā*—the manifestation; *sva-sada*—of ours ("which goes to us[349]"); *adhikā*—an abundance.

O Rādhā, has any woman ever looked resplendent by giving others a headache? Calm Your *māna* toward Kṛṣṇa. Don't disturb our activities and don't increase our pain.

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348 Viśvanātha Cakravartī: *vedha-māras tu mā no 'smākaṁ vedha-māro vidhāna-nāśaḥ kriyā-nāśas tu māstu, vidha vidhāne ghañ,* ""The cessation of our activities should not occur." *Vidha* is formed with the verbal root *vidha[a] vidhāne* (to rule, to make) and the suffix *[gh]a[ñ]*" (*Subodhinī*). Notably he glosses *vedha* as *kriyā* (activity).

349 Viśvanātha Cakravartī says *sva-sada* means *sva-gata,* and adds that *sada* is made from the verbal root *sad[ḷ] gatau* (to go, attain) (*Subodhinī*). Then *pac-āder a[t]* is added to *ṣad[ḷ]* to make the form *sada.*

7.78-79

pratilomānulomau ślokau yathā,

An example of two verses as a whole that read the same forwards and backwards (the syllables of the first line are in reverse order in the eighth line, and so on):

māna-sāra-rasādhārā
sāyaṁtī vana-mālinā
saṁlalāsa mahāmodā-
sāśv āmāda-nisādhvasā

sādhv asāni damāśvāsā
dā mohām asalālasam
nāli mānavatīyaṁ sā
rādhā sāra-rasānamā

mā	na	sā	ra	ra	sā	dhā	rā
sā	yaṁ	tī	va	na	mā	li	nā
saṁ	la	lā	sa	ma	hā	mo	dā
sā	śvā	mā	da	ni	sā	dhva	sā

māna—of loving anger; *sāra*—which is the essence; *rasa*—the *rasa; adhārā*—does not maintain; *sā*—She; *ayantī*—while going[350]; *vana-mālinā*—with Kṛṣṇa, who has a garland of forest flowers; *saṁlalāsa*—frolicked; *mahā-āmoda*—on account of intense bliss; *āsā*—She has resplendence (from the verbal root *as[a] dīptau*); *āśu*—briskly; *āmāda*—due to intoxication; *nisādhvasā*—fearless; *sādhu*—well; *asāni*—I shall remain (i.e. I remain[351]); *dama*—on account of subduing [Rādhā's *māna*]; *āśvāsā*—one whose breathing [has returned]; *dāḥ*—give; *mā*—do not; *ūhām*—a supposition; *a-sa-lālasam*—without eagerness (apathetically, i.e. negatively); *na*—is not; *āli*—O friend; *mānavatī*—wrathful; *iyam sā*—that well-known; *rādhā*—Rādhā; *sāra*—topmost; *rasa*—on account of the loving mood; *ānamā*—is submissive.

[A *sakhī* responds to a friend who inquired, "What is sulky Rādhā doing now?":]

Rādhā is not in *māna* anymore. She was briskly frolicking with Vanamālī while They were walking along. She became intoxicated by His fragrance and lost all timidity. Now She is resplendent with intense bliss, and I can breathe at ease knowing She has suppressed Her huffiness.

[The other *sakhī* responds: "Don't lie to me. I cannot believe that such a pique can be so quickly pacified." The first *gopī* retorts:] *Sakhī,* don't be so negative. In Her highest mood, Rādhā is not wrathful, but submissive.

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350 In the second line of the first verse, *sāyaṁtī* stands for *sā ayaṁtī,* that is to say: *sā ayantī,* where *ayantī* is a present participle, the feminine nominative case singular of the verbal root *ay[a] gatau* (to go). When these syllables are read backward, the *n* in *ayantī* optionally becomes an *anusvāra,* thus: *sā* + *ayantī* becomes *sāyaṁtī,* and the reverse of that is: *tīyaṁ sā,* in the third line of the second verse.

351 The verb *asāni* is a form of the verbal root *as bhuvi* (to be) in the imperative tense. Viśvanātha Cakravartī glosses *asāni* as *varte* (I remain).

7.80
mahā-sarvato-bhadraṁ yathā,

An example of the big *sarvato-bhadra*
(good on each side and more):

sādhārāśrīḥ śrī-rādhā sā
dhāmākāmā mā-kāmādhāt
rākā-dhī-mā mādhīkārā
śrī-mā mānenemām āśrīḥ

1		sā	dhā	rā	śrī	ḥ
2	t	dhā	mā	kā	mā	
3		rā	kā	dhī	mā	
4	ḥ	śrī	mā	mā	ne	

sādha—fulfillment; *ārā*—attains (from the verbal root *ṛ gatau*); *āśrīḥ*—whose beauty is complete; *śrī-rādhā*—Śrī Rādhā; *sā*—that well-known; *dhāma*—in an abode (i.e. in an arbor); *a*—Kṛṣṇa[352]; *kāmā*—She loves; *mā-kāmā*—She who has no selfish desire[353]; *adhāt*—[Lakṣmī] supported (i.e. supports, by giving all her opulences); *rākā*—are like a full moon; *dhī*—and wisdom; *mā*—whose effulgence; *mā*—does not exist; *ādhi*—She whose anguish; *i*—of Cupid[354]; *ka*—the happiness; *ārā*—completely gives; *śrī-mā*—Lakṣmī; *mānena*—with much respect; *imām*—of Her; *āśrīḥ*—takes shelter.

Rādhā has attained fulfillment. She is making love to Kṛṣṇa in a grove, but not for selfish reasons. She is free from anguish, Her beauty is sublime, Her effulgence and wisdom resemble a full moon, and She gives erotic bliss. Even Lakṣmī reverentially takes shelter of Her and supports Her by giving all her opulence.

COMMENTARY

The next two verses are examples of *sarvato-bhadra* (good on each side). The reason the above verse is called "*mahā-sarvato-bhadra*" is that there are letters outside the diagram: two extra *visargas* (*ḥ*), and one extra *t.* In the diagram of squares, these extra phonemes are not considered while reading in the opposite direction.

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352 *Viśva-kośa* states: *a syād abhāve sv-alpārthe viṣṇāv īśe tv anavyayam,* "The letter *a* is used in the sense of absence, and littleness. But when it refers to Viṣṇu or Śiva it is not an indeclinable word."

353 Viśvanātha Cakravartī says *mā* has the sense of *niṣedha* (negation) in the compound (*Subodhinī*). It is stated in *Viśva-kośa: mā niṣedhe 'vyayaṁ matam,* "*Mā* is considered an indeclinable word when it is used in the sense of negation."

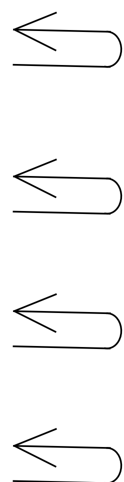
354 The definition is: *i khede ca ruṣoktau ca kāmadeve tv anavyayam,* "The letter *i* is used to express affliction, anger, and in the sense of calling, but when it refers to Cupid it is not an indeclinable word" (*Viśva-kośa*).

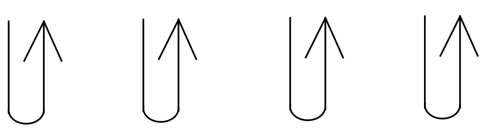
7.81
sarvato-bhadraṁ yathā,

An example of *sarvato-bhadra*
(good on each side):

dhārāsāra-rasā rādhā
rāsa-lāsyasya lāsa-rā
sālākārara-kālāsā
rasya-rasy-asya rasya-ra

1	dhā	rā	sā	ra
2	rā	sa	lā	sya
3	sā	lā	kā	ra
4	ra	sya	ra	sya





dhārā—of showers of rain; *āsāra*—is like the simultaneous fall[355]; *rasā*—the *rasa* in whom; *rādhā*—Rādhā; *rāsa-lāsyasya*—to the Rāsa dance; *lāsa*—beauty; *rā*—who gives; *sāla*—most excellent (*sāla* = *sāra*)[356]; *ākāra*—a shape; *ra*—that gives; *kāla*—during the time [i.e. youth]; *āsā*—whose beauty is complete; *rasya*—who are suitable for *rasas* (*rasya* = *rasebhyo hita*); *rasi*—by impassioned women (*rasi* = *rasin* = *ramaṇa-para*); *asya*—O You who should be approached[357]; *rasya*—of relishable pastimes (*rasya* = *rasya-vilāsa*); *ra*—O provider.

O provider of relishable pastimes, O You who should be approached by all passionate girls expert in *rasa,* Rādhā's *rasa* is like the simultaneous falling of many showers of rain. She alone gives elegance to the Rāsa dance. Her beauty is most perfect during youth, since at that time She has an outstanding body.

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355 *Amara-koṣa* states: *dhārā-sampāta āsāraḥ,* "*Āsāra* means a swift shower (hard rain)" (1.3.11). Thus *āsāra* already means *dhārā-sampāta,* but this kind of redundancy is common, like *barhi-barha* (the peacock feather of one who has a peacock feather). Viśvanātha Cakravartī glosses *dhārāsāra-rasā* as: *dhārāṇām āsāraḥ sampāta iva raso yasyāṁ sā rādhā.*

356 According to Viśvanātha Cakravartī, here the word *sāla* should be taken as *sāra*. This is because the letters *r* and *l* are interchangeable. The glosses, with the equal sign, in the word-for-word rendering are from Viśvanātha Cakravartī.

357 Viśvanātha Cakravartī glosses *asya* as *gamya,* therefore *asya* is made from the verbal root *as[a] gatau dīpty-ādānayoś ca* (to go, to shine, to take). The same verbal root *as[a]* is used in its sense of *dīpti* in the word *kālāsā* in the third line of this verse.

7.82
yathā vā,

Another example of *sarvatra-bhadra:*

nālīkānanakālīnā-
līva sāra-rasāvalī
kāsā rasāsāra-sākā-
na-rasā mama sāra na

nā	lī	kā	na
lī	va	sā	ra
kā	sā	ra	sā
na	ra	sā	ma

nālīka—[is like] a lotus[358]; *ānanakā*—whose face; *alīna*—are not stuck; *alī*—in which the bees ("which have a sting (*ala*)"); *iva*—like; *sāra*—most excellent; *rasa*—of honey (fragrant liquid); *āvalī*—a multitude (stream); *kāsā*—who is radiant[359]; *rasa*—of the bliss of *madhura-rasa; āsāra*—the heavy rain; *sā*—destroys (from the verbal root *ṣo 'nta-karmaṇi*); *a-ka*—because of unhappiness; *āna*—breathing (from the verbal root *an[a] prāṇane*); *rasā*—for whom [breathing is] poison[360]; *mama*—My; *sā*—She; *āra na*—has not come.

[Not seeing Rādhā at the outset of the Rāsa festival of spring, Kṛṣṇa thought:]

That lotus-faced woman is radiant. She is like a stream of excellent honey without bees. But She has not arrived. She is putting the downpour of My erotic enjoyment on hold. Because of unhappiness due to separation from Me, to Her breathing is like poison.

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358 Viśvanātha Cakravartī glosses *nālīka* as *padma.* This explanation is confirmed in *Apte's Dictionary.* Rūpa Gosvāmī used the word *nālīka* in that sense (*Uddhava-sandeśa* 2; *Ujjvala-nīlamaṇi* 7.33).

359 The word *kāsā* (she shines) is made from the verbal root *kās[ṛ],* which is usually listed only as *kās[ṛ] kāsa-roga-śabde* (1A) (to cough), but in *Hari-nāmāmṛta-vyākaraṇa* (455), Jīva Gosvāmī lists the verbal root *kās[ṛ] dīptau* (to shine). To prove the usage of this meaning, Jīva Gosvāmī quotes an example from *Bhāṣā-vṛtti: kāsāñcakre purī saudhaiḥ,* "The city was resplendent with mansions" (HNV 455). In *kāsā,* the suffix *pac-āder a[t]* (*pac-ādi ac*) is added to *kās[ṛ],* then the feminine suffix *ā[p]* is added.

360 Viśvanātha Cakravartī glosses *rasa* as *viṣa* and quotes *Medinī-kośa: raso gandha-rase jale śṛṅgārādau viṣe vīrye tiktādau drava-rāgayoḥ,* "*Rasa* means an aromatic juice; water; the five moods beginning from *madhura-rasa;* poison; semen; the six tastes beginning from bitter; liquid; and feeling."

7.83
chattra-bandho yathā,

A verse in the umbrella diagram:

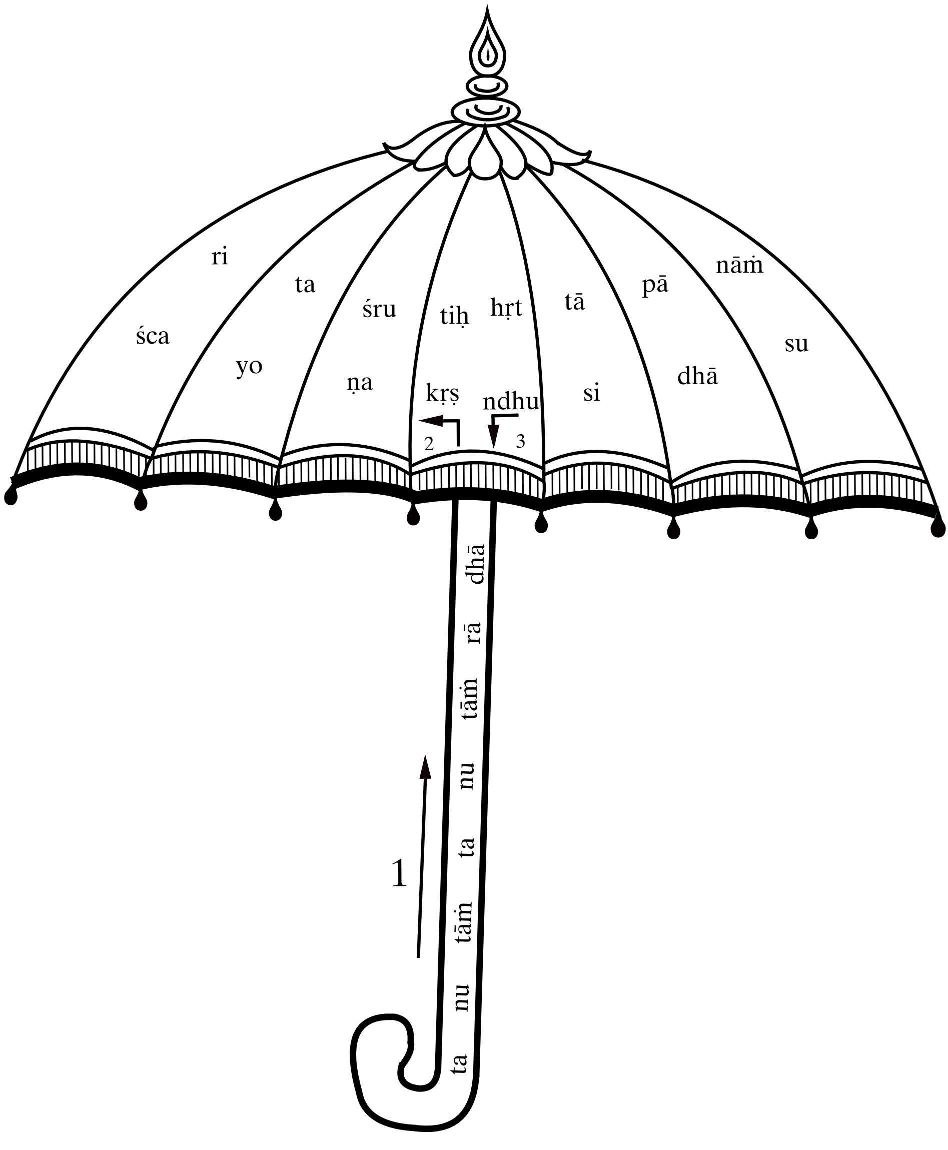
tanutāṁ tanutāṁ rādhā-
kṛṣṇayoś carita-śrutiḥ
hṛt-tāpānāṁ sudhā-sindhu-
dhārā tāṁ nu tatāṁ nuta

tanutām—the littleness; *tanutām*—may it cause; *rādhā-kṛṣṇayoḥ*—of Rādhā and Kṛṣṇa; *carita*—of the deeds; *śrutiḥ*—the hearing; *hṛt*—of the heart; *tāpānām*—of the afflictions; *sudhā*—of nectar; *sindhu*—of the ocean; *dhārā*—the flow; *tām*—that [hearing]; *nu*—(a particle used out of respect[361]); *tatām*—which is expanded; *nuta*—you all should praise.

May the hearing of Rādhā's and Kṛṣṇa's pastimes, which conveys the flow of an ocean of nectar, dispel the afflictions of the heart. All of you should praise a prolonged hearing of that sort.

361 Viśvanātha Cakravartī glosses *nu* as *bhoḥ* (a particle used for expressing a vocative) (*Subodhinī*). The definition is: *nu syāt praśne vikalpārthe 'py atītānunayārthayoḥ,* "*Nu* is used in the sense of asking a question; a possibility; excessive; and for the sake of courtesy or reverence" (*Viśva-kośa*). Thus *nu* is expressive of a vocative.

The Parasol


ri
ta
śru
tiḥ
hṛt
tā
pā
nāṁ
śca
yo
ṇa
kṛṣ
ndhu
si
dhā
su
2
3
dhā
rā
tāṁ
nu
ta
tāṁ
nu
ta
1

7.84

khaḍga-bandho yathā,

An example of the sword diagram (verses 84 and 85 together form the diagram):

rādhā-mādhavayoḥ keliḥ śruti-hṛt-sukha-dāyikā
kāmaṁ tanotu vaḥ kṣemaṁ premānandaugha-nirbharā

rādhā-mādhavayoḥ—of Rādhā and Mādhava; *keliḥ*—the pastimes; *śruti*—of the ears; *hṛt*—and of the heart; *sukha*—the happiness; *dāyikā*—gives; *kāmam*—as desired; *tanotu*—may they bring about; *vaḥ*—to you all; *kṣemam*—auspiciousness; *prema*—of pure love; *ānanda*—of the bliss; *ogha*—a flood; *nirbharā*—contains entirely.

The pastimes of Rādhā and Mādhava are flooded with the bliss of pure love and delight the ears and the heart. May these pastimes bring complete auspiciousness to you all.

7.85

rāsārambhe nṛtya-gīta-vāditrādi-manoharā
rābhasya-sārā saubhāgyo-'dharī-kṛta-parāparā

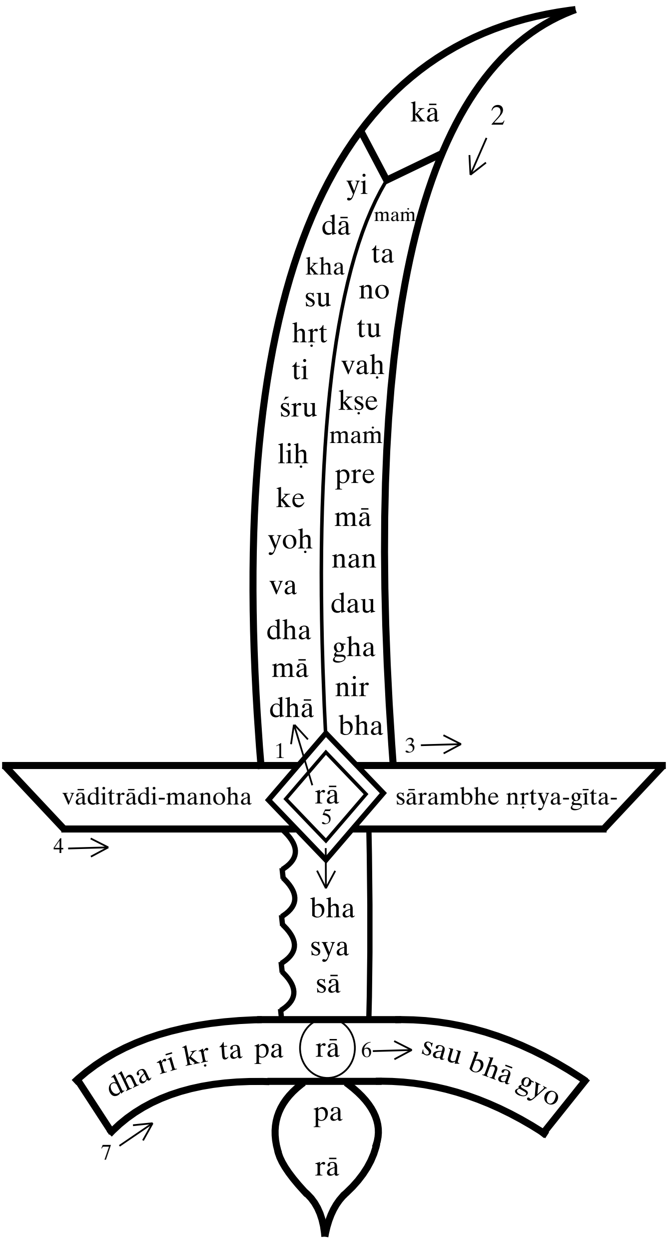
rāsa—of the Rāsa dance; *ārambhe*—at the beginning; *nṛtya*—[on account of] the dancing; *gīta*—the singing; *vāditra*—the music; *ādi*—beginning with; *manoharā*—is charming; *rābhasya*—of happiness; *sārā*—in which there is firmness[362]; *saubhāgya*—by means of their charm; *adharī-kṛta*—are made lower; *para-aparā*—by which the higher and the lower (that is, the bliss of Brahman and the happiness of sovereignty over the world).

At the beginning of the Rāsa dance, the pastimes are especially charming on account of the music, the singing, and the dancing. Every participant is always eager to increase the merriment. These pastimes comprise the essence of happiness: With their charm, they belittle both the superior and the inferior kinds of enjoyment.

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362 Viśvanātha Cakravartī glosses *sāra* as *sthira* (firm). *Sāra* can mean "the fixed part," according to *Amara-koṣa* (3.3.170): *sāro bale sthirāṁśe ca nyāyye klībaṁ vare triṣu.*

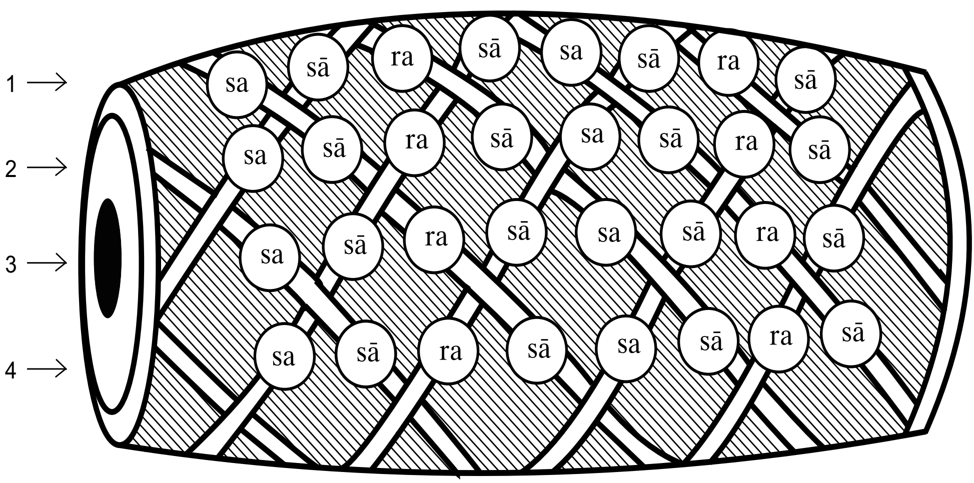
The Sword


kā
2
yi
dā
kha
su
hṛt
ti
śru
liḥ
ke
yoḥ
va
dha
mā
dhā
maṁ
ta
no
tu
vaḥ
kṣe
maṁ
pre
mā
nan
dau
gha
nir
bha
1
3
vāditrādi-manoha
rā
5
sārambhe nṛtya-gīta-
4
bha
sya
sā
dha rī kṛ ta pa
rā
6
sau bhā gyo
7
pa
rā

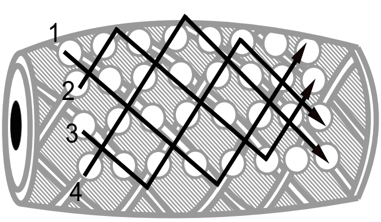
muraja-bandho yathā "sasāra sā" ity-ādi. eṣa eva go-mūtrikā-bandhaḥ, eṣa eva baddha-kavāṭa-bandhaḥ, eṣa eva mukta-kavāṭaḥ. eṣa eva śṛṅkhalā-bandhaḥ, eṣa eva dvy-akṣaraḥ.

The verse that begins *sasāra sā* (7.64) illustrates the usage of only two types of consonants in a verse. It can be drawn in the following diagrams: (1) *muraja* drum, (2) *go-mūtrikā* (zigzag[363]), (3) *baddha-kavāṭa* (closed door[364]), (4) *mukta-kavāṭa* (open door), and (5) *śṛṅkhalā* (chain).

Muraja drum



Alternatively:



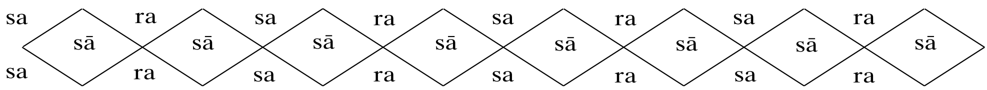
sa sāra sā sasārasā-
sa-sāra-sāsa-sārasā |
sasāra sāsasāra sā
sa sārasāsa-sāra-sā ||

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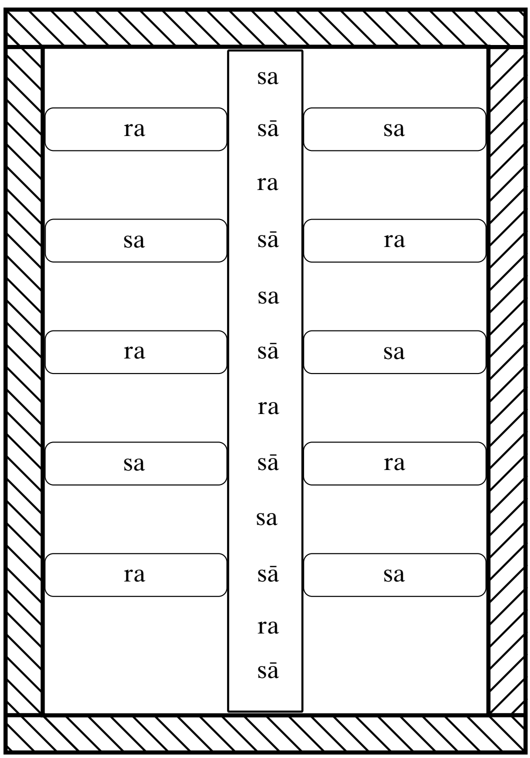
363 *Go-mūtrikā* literally means: "similar to the course of cow's urine." This signifies zigzagging.

364 V. Balasubrahmanyam cites the verse in his book and translates *baddha-kavāṭa* as "closed window". The diagram shown here is virtually the same as his. (Balasubrahmanyam, V. (2010) *Chitram, citra-bandha.* (edited by Prof. Radhavallabh Tripathi), Vol. 3, New Delhi: Rashtriya Sanskrit Samsthana, p. 407.)

Zigzag



Indian Window



7.86
śaṅkha-bandho yathā,

An example of the conch diagram:

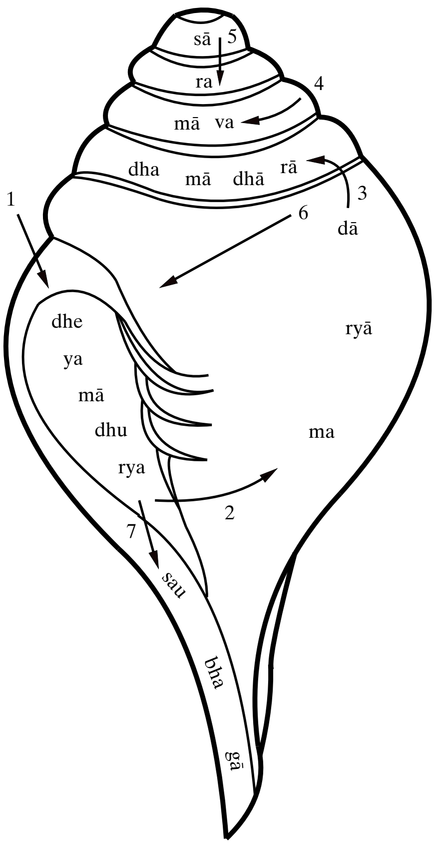
dheya-mādhurya-maryādā
rādhā mādhavam āra sā
sāra-māvadha-mā-dhārā
dheya-mādhurya-saubhagā

dheya—is kept; *mādhurya*—of sweetness; *maryādā*—in whom the limit; *rādhā*—Rādhā; *mādhavam*—to Mādhava; *āra*—went; *sā*—She; *sāra*—most excellent; *mā-ava*—the *kaiśora* age ("that which protects (*ava*) beauty (*mā*)"); *dha*—who possesses (assumes); *mā*—beauty; *dhārā*—who possesses; *dheya*—are nourished[365]; *mādhurya*—and sweetness; *saubhagā*—in whom beauty.

Rādhā, the highest limit of utmost sweetness, approaches Mādhava. She is very attractive since She is in the best part of youth. Indeed, sweetness and beauty find nourishment in Her.

365 According to Viśvanātha Cakravartī, both words *dheya* in the verse are made from the verbal root *[ḍu]dhā[ñ],* which has two senses: *dhāraṇa* and *poṣaṇa* (*Subodhinī*). He glosses the first *dheya,* the first word of the verse, as *dhārya,* thus it has the sense of *dhāraṇa* (to sustain, keep), and the second *dheya,* in the fourth line, as *paripālya,* which has the sense of *poṣaṇa* (to nourish).

The Conch



sā
5
ra
4
mā
va
dha
mā
dhā
rā
3
1
6
dā
dhe
ryā
ya
mā
dhu
ma
rya
2
7
sau
bha
gā

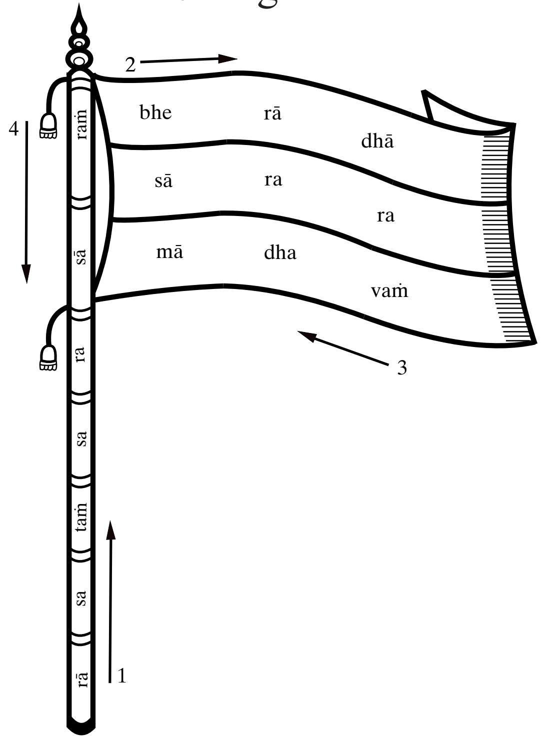
7.87
patākā-bandho yathā,

A verse in the flag diagram:

rāsa-taṁsa-rasārambhe
rādhā sāra ramā-dhavam
bandha-māra-rasādhārā-
bhe 'raṁ sārasa-taṁsa-rā

rāsa—in the form of the Rāsa dance; *taṁsa*—of the best; *rasa*—delight; *ārambhe*—at the beginning; *rādhā*—Rādhā; *sā*—She; *āra*—went (i.e. met); *ramā-dhavam*—Lakṣmī's husband; *bandha*—bondage of repeated birth and death (or: attachment toward anything or anyone except Kṛṣṇa); *māra*—that destroys; *rasa-ādhāra*—the sun ("toward which moisture goes"); *ābhe*—which is like ("which has the splendor of"); *aram*—quickly; *sārasa*—lotus; *taṁsa*—the best; *rā*—gives.

The Flag

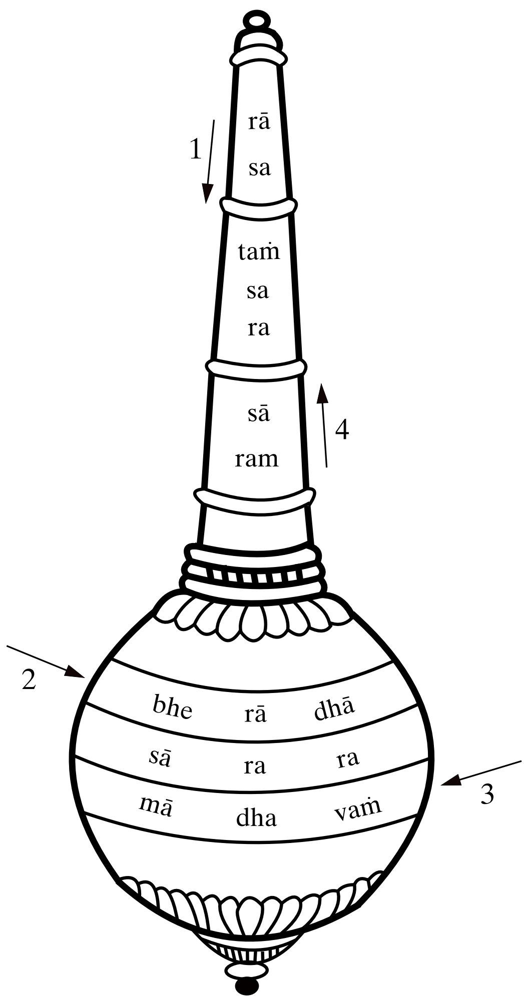


The Rāsa dance is the utmost delight. It nullifies attachment for anything except Kṛṣṇa. It thus resembles the sun as a path of liberation. At the beginning of the dance, Rādhā quickly joins Mādhava and gives Him Her best play lotus.

eṣa eva gadā-bandhaś ca.

The verse can also be drawn in the club diagram.

The Club



7.88

garbhākṣaro yathā,

An example of *garbhākṣara*
(syllables contained within):

kāma-trapālī-lāsya-rādhikā
sādhvani śāte nāsya rājate

kāma—on account of love; *trapā*—of shyness; *ālī*—of an abundance; *lāsya*—the dance (a flurry[366]); *rādhikā*—She experiences; *sā*—She; *adhvani*—on the path; *śāte*—[which is the form of] happiness (or which is sharp, i.e. thorny); *na*—not; *asya*—related to Him; *rājate*—shines.

She experiences a flurry of intense shyness due to feelings of love. She does not reflect light on the happy path that leads to Him.

COMMENTARY

Viśvanātha Cakravartī explains how *garbhākṣara* is a kind of *citra-kāvya: garbhākṣara iti, etāny evākṣarāṇi krama-ṇairapekṣyeṇa garbhe nidhāya kavinā nānā-chandobhiḥ ślokāḥ kriyantām ity etad apy ekaṁ citram,* "Let poets make verses in different meters, keeping these same syllables (*akṣara*) inside (*garbha*). This one also is amazing" (*Subodhinī*). If we follow Viśvānatha Cakravartī's interpretation of *garbhākṣara,* this verse might be a suitable example:

kasyā nu ***kā ma****kara-ketana-man****tra****-go****pā***
līlāsya *moda-surabher vara-****rādhikā sā***
*hṛd-bhū-raṇa-****dhvani****-dhiyā ca ni****śā****kareṇa*
tenāsya-rā *śam a****jate*** *'dhvani rāsa-keliḥ*

---

366 Viśvanātha Cakravartī glosses *lāsya* as *nṛtya* (dance), and says it amounts to *prāgalbhya.*

kasyāḥ—whom? (or belongs to which lady?); *nu*—indeed; *kā*—which?; *makara-ketana-mantra*—is He whose mantra relates to Cupid ("his banner is the *makara*"); *gopā*—[the pastime,] in which there is a cowherd; *līlā*—pastime; *asya*—of this (spring) (or of His); *moda*—endowed with fragrance; *surabheḥ*—of spring (or *moda*—is delightful; *surabheḥ*—of He whose fragrance); *vara*—in the best way; *rādhikā*—fulfils (or *vara-rā*—one that gives the best; *adhikā*—superior); *sā*—She (Rādhikā); *hṛd-bhū*—of Cupid ("he is born from the heart"); *raṇa*—in the battle; *dhvani*—about the sounds (or *hṛd-bhū-raṇa-dhvani*—about the implied meanings in the sounds originating from the heart); *dhiyā*—by thinking; *ca*—and; *niśā-kareṇa*—by the moon ("it makes the night"); *tena*—by that (the well-known moon); *āsya-rā*—gives a face; *śam*—in such a way that there is happiness; *ajate*—to Him, who is going; *adhvani*—on the path; *rāsa-keliḥ*—the pastime of the Rāsa dance.

"Which girl is best fulfilled by which pastime of fragrant spring? She is Rādhikā, and that pastime is the Rāsa dance, a pastime connected to the cowherd whose mantra relates to Cupid. The pastime puts a smile on His face when He returns on the path while recalling the sounds of lovemaking and the renowned full moon of spring."

The letters in bold type are in the text given by Kavi Karṇapūra. His *garbhākṣara* corresponds to the thirty-third art among the sixty-four arts, called *kāvya-samasyā-pūraṇa* (completing a verse submitted partially by someone). In poetical theory, this can also be classed as a poetical game (*kāvya-krīḍā*). Rudraṭa enumerates some of them: *mātrā-bindu-cyutake prahelikā kāraka-kriyā-gūḍhe, praśnottarādi cānyat krīḍā-mātropayogam idam.* (*Kāvyālaṅkāra* 5.24)

7.89

padma-bandho yathā,

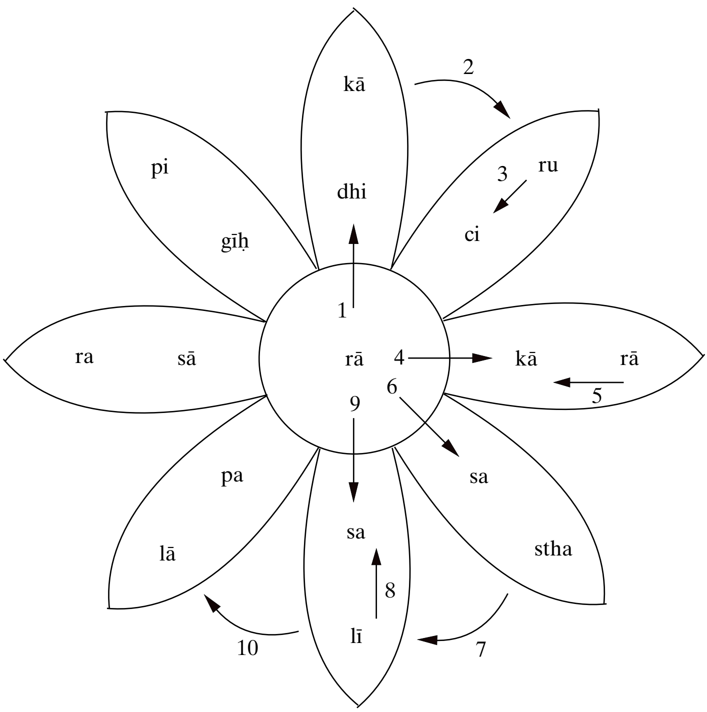
An example of the lotus diagram:

rādhikā rucirākārā
rākā-rāsa-sthalī-sarā
rāsa-līlā-parā sāra-
rasārā gīḥ-pikādhi-rā

rādhikā—Rādhikā; *rucira*—is beautiful; *ākārā*—whose body; *rākā*—on the full-moon night; *rāsa*—of the Rāsa dance; *sthalī*—to the place; *sarā*—who goes; *rāsa-līlā*—the pastime of the Rāsa dance; *parā*—who is dedicated to ("She whose ultimate thing"); *sāra*—highest; *rasa*—loving mood; *ārā*—who attains; *gīḥ*—by Her voice; *pika*—to the cuckoos; *ādhi*—mental pain; *rā*—She gives.

Rādhikā's body looks very elegant when She goes to the site of the Rāsa dance on a full-moon night. She is devoted to the Rāsa pastimes: Therein She attains the highest loving mood. Her voice is so sweet that it gives pain to cuckoos.

The Lotus



7.90
cakra-bandho yathā,

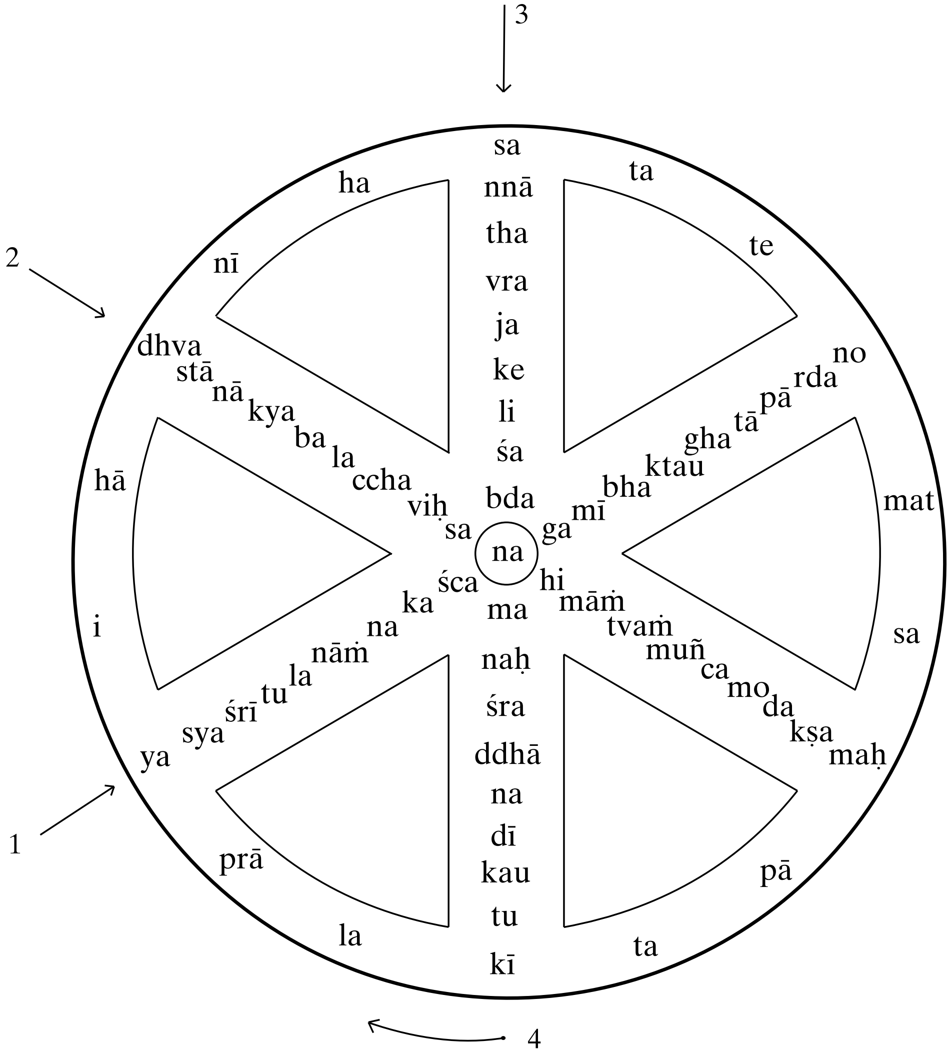
An example of the wheel diagram:

yasya śrī-tulanāṁ na kaścana gamī bhaktaugha-tāpārdano
dhvastānākya-bala-cchaviḥ sa na hi māṁ tvaṁ muñca moda-kṣamaḥ
san-nātha vraja-keli-śabdana-manaḥ-śraddhā-nadī-kautukī
kīla-prāya ihādhvanīha satate no mat-samaḥ pātakī

yasya—with whom; *śrī*—in terms of opulence; *tulanām*—equality; *na*—not; *kaścana*—someone; *gamī*—will attain; *bhakta*—of devotees; *ogha*—of a multitude; *tāpa*—the suffering; *ardanaḥ*—who destroys; *dhvasta*—is destroyed; *anākya*—of the demons; *bala*—by whom the strength; *chaviḥ*—and the luster; *saḥ*—he; *na hi*—don't; *mām*—me; *tvam*—you; *muñca*—abandon; *moda*—of delighting; *kṣamaḥ*—capable; *sat-nātha*—O Lord of the saintly; *vraja*—of Vraja; *keli*—the pastimes; *śabdana*—caused by talking about; *manaḥ*—in the heart; *śraddhā*—of faith; *nadī*—in the river; *kautukī*—eager [to bathe]; *kīla*—a sharp piece of wood; *prāyaḥ*—like; *iha*—in this world; *adhvani iha*—on this path; *satate*—perpetual; *no*—not; *mat-samaḥ*—equal to me; *pātakī*—a sinner.

O Lord of the devotees, no one will ever be equal to You in opulence, since You put an end to the devotees' miseries and diminish the fiends' strength and luster. You alone are capable of giving pleasure to Your devotees. In this world there is no sinner like me. I am like a splinter on the eternal path of devotional service. But please don't abandon me for I long to bathe in the river of faith that flows to the heart by talking about the pastimes in Vraja.

The Wheel


3
2
1
4
sa
nnā
tha
vra
ja
ke
li
śa
bda
na
ma
naḥ
śra
ddhā
na
dī
kau
tu
kī
dhva
stā
nā
kya
ba
la
ccha
viḥ
sa
no
rda
pā
tā
gha
ktau
bha
mī
ga
śca
ka
na
nāṁ
la
tu
śrī
sya
ya
hi
māṁ
tvaṁ
muñ
ca
mo
da
kṣa
maḥ
ha
nī
hā
i
prā
la
ta
te
mat
sa
pā
ta

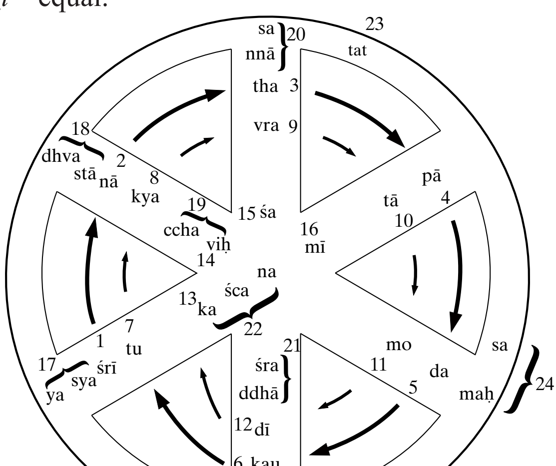
7.91

atra,

The syllables of this verse are in the previous verse:

śrī-nātha-pāda-kautukya-
vratāmodī kaviḥ śamī
yasya dhvastācchaviḥ sannā
śraddhā kaścana tat-samaḥ

śrī-nātha—the Lord of Lakṣmī (or Śrīnātha Paṇḍita, the guru of Kavi Karṇapūra); *pāda*—the feet; *kautukya*—of desiring [to serve]; *vrata*—in the vow; *āmodī*—takes pleasure; *kaviḥ*—poet (or Kavi Karṇapūra, whose poetic ability was granted by Mahāprabhu); *śamī*—peaceful (or disinterested, i.e. unattached even to the service of Kṛṣṇa and the Vaiṣṇavas); *yasya*—whose; *dhvastā*—is destroyed; *achaviḥ*—dejectedness (or *chaviḥ*—splendor); *sannā*—is destroyed (sinks); *aśraddhā*—disbelief (or *śraddhā*—faith); *kaścana*—someone[367] (or *kaḥ*—who?; *ca*—and; *na*—not); *tat*—to him; *samaḥ*—equal.



367 In both interpretations, Viśvanātha Cakravartī supplies the word *na* (not) to the verse: *tat-samaḥ ko'pi na bhavet. [...] tat-samo mahāprabhu-bhakta-maṇḍale ko'pi nāsti.* (*Subodhinī*)

Poets become disinterested in mundane life when they take pleasure in the vow of desiring to serve Mādhava's feet. Subsequently, their melancholy and disbeliefs vanish. No one is equal to them.

[Alternatively:]
A certain Kavi takes pleasure in the vow of serving the feet of his guru, Śrīnātha, in whose presence the splendor of other scholars fades and their faith sinks in. No one is equal to him.

7.92-95
śārṅga-bandho yathā,

An example of the bow diagram
(the four verses together form the diagram):

śrī-kṛṣṇa-gāthā nāmeyaṁ karmaṇā ca kadācana
nāsādyate pāvanikā vinā tasya dayāṁ hareḥ
katham asya kṛpā-sindhor janeṣu ca mitho ratiḥ
janyate bahu-janmānte su-kṛtaiḥ kāraṇāyitaiḥ
caraṇāsava-lābhena dāruṇaḥ karuṇātmatām
mohaṁ hitvā kila praiti tam amuṁ satataṁ smara
tasya rūpaṁ cetasi ca mantra-vat satataṁ likha
tena sādhutayā kṛṣṇe bhaviṣyati samāgamaḥ

śrī-kṛṣṇa—of Śrī Kṛṣṇa; *gāthā*—song (or *Bhagavad-gītā*); *nāma*—called; *iyam*—this well known; *karmaṇā*—by pious deeds; *ca*—and; *kadācana na*—never; *āsādyate*—can be obtained; *pāvanikā*—which purifies [the three worlds]; *vinā*—without; *tasya*—well-known; *dayām*—the mercy; *hareḥ*—of Hari; *katham*—somehow or other; *asya*—this; *kṛpā-sindhoḥ*—of Kṛṣṇa, who is an ocean of mercy; *janeṣu*—toward the devotees; *ca*—and; *mithaḥ*—mutual ; *ratiḥ*—love; *janyate*—manifests; *bahu*—of many; *janma*—births; *ante*—at the end; *su-kṛtaiḥ*—by good deeds; *kāraṇāyitaiḥ*—which act like causes; *caraṇa*—of His feet; *āsava*—the nectar; *lābhena*—on account of obtaining; *dāruṇaḥ*—a hard-hearted person; *karuṇā*—is compassion; *ātmatām*—the state of being one whose nature; *moham*—illusion; *hitvā*—having rejected; *kila*—indeed;

praiti—attains; *tam*—that well-known; *amum*—Him; *satatam*—constantly; *smara*—remember; *tasya*—His; *rūpam*—form; *cetasi*—in the mind; *ca*—and; *mantra-vat*—like a mantra; *satatam*—always; *likha*—inscribe; *tena*—by this; *sādhutayā*—because of becoming saintly; *kṛṣṇe*—with Kṛṣṇa; *bhaviṣyati*—will happen; *samāgamaḥ*—a meeting.

Śrī Kṛṣṇa's song purifies the three worlds. It cannot be obtained merely by performing pious deeds, without His grace. However, His mercy can be achieved if somehow or other one develops love for His devotees, as a result of doing good deeds during many lifetimes. After thus obtaining the nectar of Kṛṣṇa's feet, even a hard-hearted person becomes free from illusion and full of compassion. Therefore always remember Him. Inscribe His form in your mind like you would inscribe a mantra therein. By doing this you will become saintly. Then you will meet Him.

7.96

eṣu,

The syllables of this verse are in verses 92-95:

śrī-nātha-pāda-pāthoja-
rasa-lālasa-cetasā
kṛteyaṁ tata-modā ca
sva-jane kavinā kathā

iti ślokāntaram.
śrī-nātha—of Śrīnātha Paṇḍita; *pāda*—feet; *pāthaḥ-ja*—because of the lotus ("born from water"); *rasa*—for *rasa; lālasa*—is endowed with the desire; *cetasā*—whose heart; *kṛtā*—is done; *iyam*—this; *tata*—is increased; *modā*—because of which [talk] the bliss; *ca*—and; *sva-jane*—with regard to his own people; *kavinā*—by the poet; *kathā*—talk.

This delightful composition of *citra-kāvya* was created by this poet for his friends and family. His desire to experience *rasa* arose by serving Śrīnātha's lotus feet.

7.97

yathā vā,

Another example of the bow diagram:[368]

śrīśa-prītiḥ sva-nāmākṛti-kathana-vinābhāva-pakṣe na vidyā-
moda-śraddhā-kalāpād api sukhada-mitho-bhāva-sāmrājataś ca
ramyā ramya-sthala-stha-prasara-mada-kalā-moda-lakṣmī-sameta-
premāsanna-pragīta-praṇayini ruruce tāta tad-bhā visābhā

śrī-īśa—for Kṛṣṇa; *prītiḥ*—love; *sva*—His; *nāma*—and name; *ākṛti*—of the form; *kathana*—of the glorification; *vinā-bhāva*—of the absence; *pakṣe*—in the case; *na*—is not; *vidyā*—of knowledge; *moda*—of joy; *śraddhā*—of faith; *kalāpāt*—because of an abundance; *api*—also [is not]; *sukha-da*—pleasing; *mithaḥ*—of mutual; *bhāva*—of affection; *sāmrājataḥ*—because of the power[369]; *ca*—and [it is not]; *ramyā*—[love] which is pleasing; *ramya-sthala*—in Vṛndāvana ("a beautiful place"); *stha*—who stay; *prasara-mada*—because of which [*prema*] there is the intoxication of living entities; *kalā*—expertise; *moda*—bliss; *lakṣmī*—grace; *sameta*—which is endowed with; *prema*—love; *āsanna*—who had attained; *pragīta*—famous; *praṇayini*—in the lover; *ruruce*—shone; *tāta*—O my dear disciple; *tat*—His; *bhā*—resplendence; *visa*—a lotus stalk; *ābhā*—resembles ("it has the resplendence of").

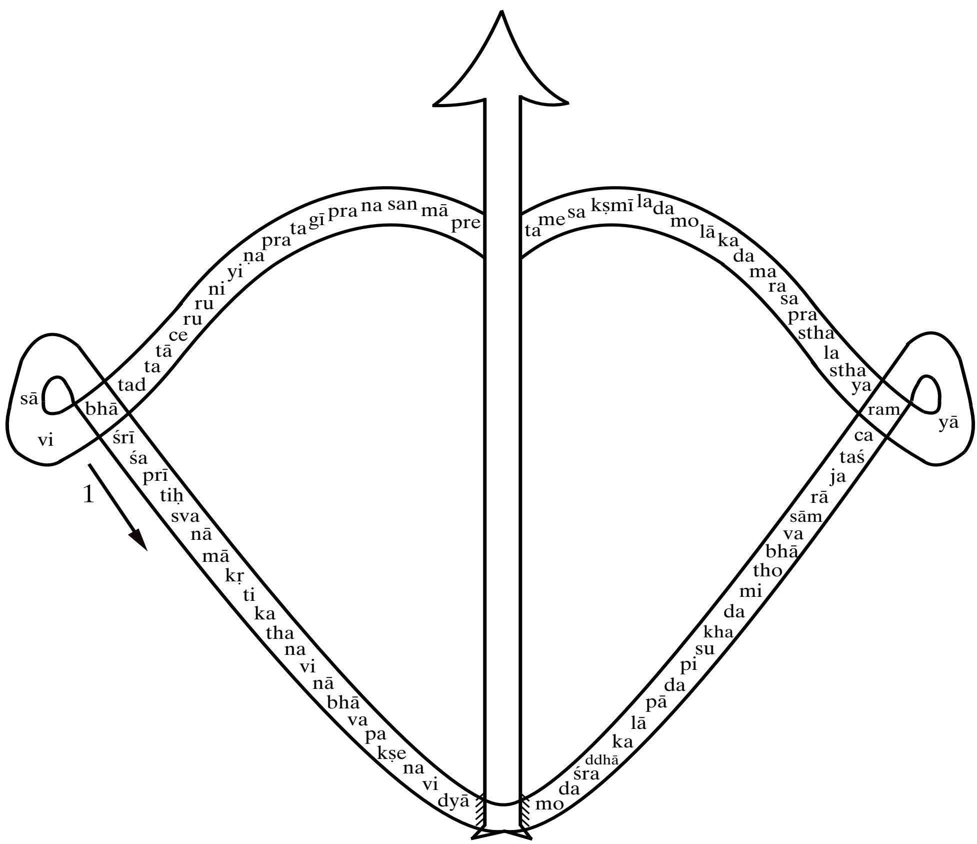
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368 The source for this bow diagram, on the next page, is: Ramabhadracharіar, Sundapalayam Tirumalai (2000) [1892] *Citra-kāvyam* (transliterated by P.K. Srinivasan). Chennai: Prof. K. Sampath (publisher), p. 108. Most of the other diagrams are based on the illustrations in Purī Dāsa's edition.

369 Viśvanātha Cakravartī glosses *sāmrājataḥ* as *sāmrājyāt*. Kavi Karṇapūra made up the nominal base *sāmrāja* because all the syllables of the next verse (7.98) are found in this verse: In that verse he uses the syllable *ja* (in *pāthoja*), not *jya*. The nominal base *sāmrāja* is formed by applying the suffix *a[ṇ],* in the sense of *tasyedam* (it belongs to him) (HNV 1164) (*Aṣṭādhyāyī* 4.3.120), after *samrāj*. Literally, *sāmrāja* (power) is that which belongs to an emperor (*samrāj*).

My dear disciple, love for Kṛṣṇa does not occur without chanting His names and glorifying His form, even if a person has wisdom, joy, faith, and the influence of congeniality. Love for Kṛṣṇa, which is delightful, shone in a certain famous lover: He had *prema* along with expertise, bliss and grace. He induced the living entities in Vṛndāvana to become mad with love. His resplendence was like that of a lotus stalk.

The Bow



śrīśa-prītiḥ sva-nāmākṛti-kathana-vinābhāva-pakṣe na vidyā-
moda-śraddhā-kalāpād api sukhada-mitho-bhāva-sāmrājataś ca |
ramyā ramya-sthala-stha-prasara-mada-kalā-moda-lakṣmī-sameta-
premāsanna-pragīta-praṇayini ruruce tāta tad-bhā visābhā ||

7.98

atra ca,

The following verse also appears within the previous verse:

śrī-nātha-pāda-pāthoja-
rasa-lālasa-cetasā
bhāvitā tata-moda-stha-
rasā su-kavinā kṛtiḥ

iti ślokāntaram.
śrī-nātha—of Śrī Nātha [Cakravartī]; *pāda*—feet; *pāthaḥ-ja*—because of the lotus ("born from water"); *rasa*—for *rasa; lālasa*—is endowed with the desire; *cetasā*—whose mind; *bhāvitā*—was made to appear; *tata*—expanded; *moda*—in bliss; *stha*—abides; *rasā*—that in which the *rasa; su-kavinā*—by the expert poet; *kṛtiḥ*—this composition.

An expert *kavi* created this verse which contains *rasa* that expands bliss. His desire to experience *rasa* arose by serving Śrīnātha's lotus feet.

COMMENTARY

How the syllables of the verse appear in the previous verse is shown in bold type (the syllable *pā* is used twice):

***śrī**śa-prī**tiḥ** sva-**nā**mā**kṛ**ti-**katha**na-**vinābhā**va-pakṣe na **vi**dyā-*
***moda**-śraddhā-kalā**pād a**pi **su**khada-mi**tho**-bhāva-**sā**mrā**jata**ś ca*
ramyā ramya-sthala-stha-prasara-mada-kalā-moda-lakṣmī-sameta-
*premāsanna-pragīta-praṇayini ruru**ce tāta ta**d-bhā vi**sā**bhā*
(7.97)

7.99
ekākṣara-pādo yathā,

Each line has only one type of consonant:

śaṁ-śīḥ śaśī śaśāśāśāṁ
pāpo ’papāpa-paḥ papiḥ
lolo lalāla līlā-līṁ
yayāyaṁ yo ’yayā yayau

śam—[my] happiness; *śīḥ*—[the moon,] which is apathetic toward (or which destroys); *śaśī*—the moon; *śaśāśa*—jumped; *āśām*—to [another] direction (or desire); *pāpaḥ*—wicked; *apa-pāpa*—sinless people (i.e. us *gopīs*) ("from whom sin is gone (*apa* = *apagata*)"); *paḥ*—withers (from the verbal root *pai śoṣaṇe* (to dry)); *papiḥ*—the moon ("it drinks[370]"); *lolaḥ*—Kṛṣṇa ("He thirsts [for *gopīs*][371]"); *lalāla*—desired; *līlā*—during pastimes; *līm*—a girl who embraces (from the verbal root *lī[ṅ] śleṣaṇe*) (or *līlā-ālīm*—[Kṛṣṇa desired] a series of pastimes); *yayā*—with which girl [who embraces during pastimes]; *ayam*—good fortune (i.e. union[372]); *yaḥ*—who (Kṛṣṇa); *ayayā*—with her who was not going (i.e. who was fixed on union and was not displaying any contrariness); *yayau*—attained.

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370 *Papi,* a rare synonym of "moon," is a variation related to *Uṇādi-sūtra* 3.159 (*yā-poḥ kid dve ca*), which ordains a reduplication of the verbal root *pā pāne* (to drink) and from which the word *papī* is formed. Viśvanātha Cakravartī coments: *papiḥ āśām asman-manorathaṁ pibatīti saḥ,* "The moon drinks up (*papiḥ* = *pibati iti saḥ*) our innermost desire (*āśām* = *asman-manoratham*)" (*Subodhinī*). Though the word *papiḥ* is a *kṛdanta,* its object, *āśām,* does not take a genitive case ending (*Kāśikā* 2.3.69).

371 The definition is: *lolaś cala-satṛṣṇayoḥ,* "*Lola* means "restless" or "one who thirsts for"" (*Amara-koṣa* 3.3.205). Viśvanātha Cakravartī says: *lolo yuvati-satṛṣṇaḥ kṛṣṇaḥ,* "*Lola* signifies Kṛṣṇa who thirsts for girls" (*Subodhinī*). The word *lola* is formed by applying the suffix *pac-āder a[t]* after the verbal root *luḍ[a] viloḍane,* which is also listed as *lul[a],* considering that *l* and *ḍ* are interchangeable.

372 Here *ayam* is the masculine accusative case singular of the word *aya* (good fortune). The definition is: *ayaḥ śubhāvaho vidhiḥ,* "*Aya* means good fortune (lit., fate that brings good fortune)" (*Amara-koṣa* 1.4.27). Viśvanātha Cakravartī explains *ayaṁ yayau* as: *ayaṁ śubhāvahaṁ vidhiṁ samprayogaṁ yayau prāpa,* "He achieved fate that brings good fortune, i.e. union" (*Subodhinī*).

[While going to meet Kṛṣṇa, a certain *gopī* suddenly sees the newly risen moon. Unable to meet Him, she laments:]

The moon is not awake to my happiness. It has suddenly shifted to another direction. The wicked moon withers sinless girls like us and frustrates our desires. Kṛṣṇa thirsts for *gopīs.* He wanted a girl who will embrace Him during foreplay. He must be having union with such a girl by now, and surely that girl will not leave Him.

COMMENTARY

Viśvanātha Cakravartī: *śaṁ-śīḥ śaṁ kalyāṇaṁ tatra śete na tu mat-kalyāṇe jāgartīty arthaḥ, śīṅ svapne kvib-antaḥ, yadvā mat-kalyāṇasya śīr hiṁsā yataḥ, śṝ hiṁsāyāṁ sampad-ādi-kvip, śam iti māntam avyayam,* "*Śam* is an indeclinable word meaning *kalyāṇa* (auspiciousness, happiness); *śaṁ-śīḥ* is a *kṛt-samāsa* (a verbal compound) made from the verbal root *śī[ṅ] svapne* (to rest, sleep) and the suffix *kvip* in the actice voice: "[The moon] is not awake to my happiness." Alternatively, *śaṁ-śīḥ* is a *bahuvrīhi* compound, "that because of which there is the end of my well-being," where *śīḥ* is originally a feminine word which means *hiṁsā* (harm, destruction), made from the verbal root *śṝ hiṁsāyām* and the suffix *kvip.*"

7.100
ekākṣaro yathā,

A verse with only one type of consonant:

nā nānā nānino 'nenā
nānānenānanaṁ nu nuḥ
nūnaṁ nonān nṝn anūnān
anu na nun-nun nūnninīḥ

nā—the man (the Puruṣa); *nānā*—many; *na*—not; *an-inaḥ*—He has no master[373] (or He other than whom there is no master); *anenāḥ*—is sinless; *nānā*—various; *anena*—by Him; *ananam*—the life; *nu*—obviously; *nuḥ*—of a living entity[374]; *nūnam*—indeed; *na*—not; *ūnān*—tiny (i.e. humans); *nṝn*—persons; *anūnān*—not tiny (i.e. demigods); *anu*—directed toward; *na*—not; *nut*—praise; *nut*—one who dispels[375]; *nu*—certainly; *unninīḥ*—constantly leads upwards.

The Supreme Person is not manifold. Obviously, He has no master and is sinless. Indeed, He created this variegated universe and is the life of every living being. Certainly, He never prevents praise directed at exalted individuals nor even at insignificant people. Is He not a constant uplifter?

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373 The definition is: *inaḥ sūrye prabhau,* "*Ina* means sun, and master" (*Amara-koṣa* 3.3.111).

374 The word *nuḥ* is the genitive case singular of *nṛ* (man), and *nā,* the first word of the verse, is the nominative case singular form. Viśvanātha Cakravartī comments: *nur jīvasyājaḍasyāpy ananaṁ jīvanam anena paramātmanaiva bhavati, kiṁ punar māyikasya nānā-vidha-jagata ity arthaḥ,* "“The life (*ananam* = *jīvanam*) of a living being (*nuḥ* = *jīvasya*) and even of anything not inert occurs because of Him, Paramātmā,” not to mention the life of the illusory, diverse universe" (*Subodhinī*). The verbal root in *ananam* is *an[a] prāṇane* (to breathe).

375 Viśvanātha Cakravartī explains *na nun-nut* as: *nu stutau kvipi nut. nutaṁ stutaṁ nudati dūrī-karotīti tathā-bhūto na bhavati,* "“He is not one who drives away a praise.” The first word *nut* is made from the verbal root *ṇu stutau* (to praise) with the suffix *kvip* (in the passive impersonal voice, then the affix *t[uk]* is added)" (*Subodhinī*). The second *nut,* in *nun-nut,* is made from the verbal root *ṇud[a] preraṇe* (to impel) by applying *kvip* in the active voice.

COMMENTARY

Viśvanātha Cakravartī: "The Lord thinks, "Let anyone praise a demigod as the Lord, whether that demigod is minute or elevated." In that way the Lord has no intolerance. He constantly leads one upward (*unninīḥ = ūrdhvaṁ nitarāṁ nayati iti saḥ*), to Svarga, Maharloka, and so forth. The idea is: Only He makes a person, even a worshiper of a god, whether the god is minute or elevated, obtain the result, such as Svarga, since only He is the giver of all results" (*Subodhinī*).

Viśvanātha Cakaravartī says the adjective *anenāḥ* (sinless) is like the statement: *ayam ātmāpahata-pāpmā,* "He, the Soul, is sinless" (*Chāndogya Upaniṣad* 8.1.5). As an alternative explanation, he glosses *anenāḥ* as *niraparādhaḥ* (He did no wrong) in the sense that He is not at fault for creating a world where there is disparity (*Subodhinī*).

7.101

siṁhāvaloka-ślokāntara-garbho yathā,

This verse contains another verse, by the axiom called "a lion's glance" (taking a look back). [The verse it contains is shown afterwards.]

tejaḥ kiñcana tat tad asya satataṁ navyāmbudābhaṁ bhaja
snigdhaṁ locana-lobha-daṁ caturatā-līlā-vilāsāvali
antaś-cintayatāṁ rasasya saraṇiṁ śrī-rādhikā-prauḍhima-
premārdraṁ rucira-cchavi smaravatīṁ krīḍāṁ dadhad dhāmasu

tejaḥ—the effulgence; *kiñcana*—indescribable; *tat*—well-known; *tat*—that; *asya*—His; *satatam*—always; *navya*—new; *ambuda*—of a cloud; *ābham*—which has the sheen; *bhaja*—you should worship; *snigdham*—lovely (or lovingly); *locana*—to the eyes; *lobha-dam*—gives greed; *caturatā*—endowed with expertise; *līlā-vilāsa*—of playful pastimes; *āvali*—because of which [effulgence] there is a multitude; *antaḥ-cintayatām*—for people ("who are thinking internally (with their hearts)"); *rasasya*—of *rasa; saraṇim*—is the path; *śrī-rādhikā*—of Śrī Rādhikā; *prauḍhima*—on account

of the boldness; *prema*—with love; *ārdram*—it melts; *rucira*—is attractive; *chavi*—its luster; *smaravatīm*—which contain Cupid; *krīḍām*—pastimes; *dadhat*—is nourishing; *dhāmasu*—in places.

Always lovingly worship Kṛṣṇa's effulgence. It gives rise to playful and clever pastimes. It resembles the sheen of a new raincloud and makes the eyes greedy. It is the path of *rasa* for those who think with their hearts. Its attractive luster overflows with love on account of Śrī Rādhikā's boldness and enhances the love games in the pleasure groves.

7.102
atra,

This verse is contained in the previous one. (In each line, the first series of syllables is at the end of the same line in the above verse, and the rest of the syllables are from the same line.)

navyāmbudābhaṁ bhaja tat tad asya
līlā-vilāsāvali-lobha-daṁ ca
śrī-rādhikā-prauḍhi-matāṁ rasasya
krīḍāṁ dadhad dhāma sura-cchavi sma

iti ślokāntara-garbhaḥ.
navya—new; *ambuda*—of a cloud; *ābham*—that which has the splendor; *bhaja*—worship; *tat*—that; *tat*—well-known; *asya*—His; *līlā-vilāsa*—of playful pastimes; *āvali*—for a multitude; *lobha-dam*—which creates greed; *ca*—and; *śrī-rādhikā*—of Śrī Rādhikā; *prauḍhi*—because of the boldness; *matām*—which are celebrated; *rasasya*—of *rasa; krīḍām*—pastimes; *dadhat*—which is nourishing; *dhāma*—the effulgence; *sura*—of the gods; *chavi*—because of which [effulgence] there is the splendor; *sma*—was (*sma* = *bhavati sma*).

Revere Kṛṣṇa's effulgence. The sun god and other gods shine because of it. It is the source of the *brahmajyoti.* It resembles the sheen of a new raincloud. By seeing Kṛṣṇa's splendor, one longs

to participate in His delightful pastimes. His beauty sustains the games of *rasa,* celebrated because of Śrī Rādhikā's display of self-assertion.

COMMENTARY

Viśvanātha Cakravartī glosses *dhāma* as *tejaḥ* (effulgence). The definition is: *gṛha-deha-tviṭ-prabhāvā dhāmāni,* "*Dhāma* means house, body, effulgence, and power" (*Amara-koṣa* 3.3.124).

Viśvanātha Cakravartī expounds: The compound *sura-cchavi* means: *surāṇāṁ sūryādīnām api chavis tejo yasmāt,* "[The effulgence,] because of which there is the gods' effulgence," and is used in reference to these three texts:

na tad bhāsayate sūryo na śaśāṅko na pāvakaḥ
yad gatvā na nivartante tad dhāma paramaṁ mama

"That topmost abode of Mine is not illumined by the sun, nor by the moon, nor by fire. Those who go there never return" (*Bhagavad-gītā* 15.6).

yad āditya-gataṁ tejo jagad bhāsayate 'khilam
yac candramasi yac cāgnau tat tejo viddhi māmakam

"You should know that the sun's effulgence, which illuminates the whole world, the splendor of the moon and the radiance of fire are My manifestations of might" (*Bhagavad-gītā* 15.12).

na tatra sūryo bhāti na candra-tārakaṁ
nemā vidyuto bhānti kuto 'yam agniḥ
tam eva bhāntam anu bhāti sarvaṁ
tasya bhāsā sarvam idaṁ vibhāti

"The sun does not shine there (in Brahman), neither does the moon. There the stars do not beam and lightning does not exist, so how could fire be present? All these shine because He shines. The entire universe radiates on account of His effulgence" (*Kaṭha Upaniṣad* 2.2.15).

Punar-uktavad-ābhāsa

7.103

punar-uktavad-ābhāsaḥ punar-uktavad eva yaḥ (20)

punaḥ-ukta-vat—that is like a repetition; *ābhāsaḥ*—a semblance; *punaḥ-ukta*—a repetition ("what is said again"); *vat*—like; *eva*—just; *yaḥ*—which.

What appears redundant is called *punar-uktavad-ābhāsa* (seeming redundancy).

7.104

tava tanu-śarīra-sadṛśīṁ
kāñcana kanakasya vīrudhaṁ nekṣe
rādhe su-mukhi bhavatyā
mukha-vad anaṅko 'pi śubhrāṁśuḥ

tava—to Your; *tanu*—thin; *śarīra*—body; *sadṛśīm*—similar; *kāñcana*—any [creeper]; *kanakasya*—of gold; *vīrudham*—creeper; *na īkṣe*—I do not see; *rādhe*—O Rādhā; *su-mukhi*—O girl with a beautiful face; *bhavatyāḥ*—of Yours; *mukha-vat*—like the face; *anaṅkaḥ*—spotless (immaculate); *api*—even; *śubhra-aṁśuḥ*—the moon ("whose rays are beautiful").

Rādhā, I do not see any golden creeper that resembles Your thin body. O girl with a beautiful face, even if the moon were without spots, it still would not compare to Your face.

COMMENTARY

Viśvanātha Cakravartī: In this verse, the following words are synonymous, but since they are used in a dissimilar sense, there is *punar-uktavad-ābhāsa:* (1) *tanu* and *śarīra* (body), (2) *kāñcana* and *kanaka* (gold), and (3) *mukha* and *vadana* (mouth) (*Subodhinī*). Although the actual word *vadana* is not used in the verse, that sound occurs in "*mukha-vad anaṅkaḥ*" by combining the *vad* in *mukha-vad* with the *ana* in *anaṅkaḥ.*

7.105

ayaṁ śabdārtha-niṣṭho 'pi bhavati. yathā,

***Punar-uktavad-ābhāsa* can also be based on both the words and the meanings. For instance:**

ghana-jalada-rucira sundara-
dhāma mahaḥ-sañcayaugha-liptāśaḥ
vidhur amṛta-kara-kalā-nidhir
eṣa nabhaḥ-puṣkarākāśaḥ

ghana—dense; *jalada*—like a cloud (or to clouds); *rucira*—O You who give off, i.e. emit (*ra* = *rāti*), a luster (*ruci*)) (or the moon, which gives splendor); *sundara*—is beautiful; *dhāma*—O you whose body; *mahaḥ*—of majesty (or of splendor); *sañcaya*—of a multitude; *ogha*—with a flood; *lipta*—are covered (or are smeared); *āśaḥ*—whose aspirations (or by whom the directions); *vidhuḥ*—Kṛṣṇa (or the moon); *amṛta-kara*—whose hand is nectar (or whose rays are nectar); *kalā-nidhiḥ*—an ocean of cleverness (or the receptacle of sixteen fractions); *eṣaḥ*—this one; *nabhaḥ*—during Śrāvaṇa (or in the sky [of a lake]); *puṣkara*—is like the sky (or is like a [white] lotus); *ā-kāśaḥ*—whose perfect luster.

[First interpretation:]
Kṛṣṇa, Your body is beautiful and glistens like a raincloud. Its perfect luster resembles the sky during the rainy season. Your overwhelming majestic mood prevents You, Vidhu, from revealing Your desires. Your hands are nectar, and You are an ocean of cleverness.

[Second interpretation:]
O moon, your form appears beautiful and gives brilliance to nearby rainclouds. Your splendor is perfect like a white lotus shining in the lake of the sky. You, *vidhu,* flood the directions with your radiance. Your rays are like nectar, and you have sixteen fractions.

atra śabda-vad artho 'pi punar-uktavad ābhāsate, na tv asya paunaruktyam, nabhāḥ śrāvaṇas tat-sambandhi puṣkaraṁ vyoma, tadvat ā samyak kāśaḥ prakāśo yasya sa tatheti, kṛṣṇa-pakṣe 'nenaiva śyāmatvopalabdheḥ punar ghana-jaladety-ādinā punar-uktavat śyāmatvam ity arthaḥ pratibhāsate, na tu punar-uktaḥ. vastutas tu nabhaḥ-puṣkarākāśatvasya sādhyasya ghana-jaladety-ādi hetu-bhūtam. evaṁ candra-pakṣe 'pi. tenokta-rūpa-śabda-parivṛtti-vṛttāv api vidhur iti nānārthasya śabdasya sthitau tathā-vidhārthālaṅkārasya sthitatvād arthālaṅkārasya prādhānyam.

In this verse, even the meanings appear to be redundant, like the words do, but there is no redundancy. [For instance, usually the words *nabhas, puṣkara,* and *ākāśa* are synonyms of "sky," therefore using any two of them would seem redundant.] Here *nabhas* means the month of Śrāvaṇa, *puṣkara* means the sky, and *ākāśa* means: "He whose luster (*kāśa* = *prakāśa*) is perfect (*ā*)." Thus the compound *nabhaḥ-puṣkarākāśa* means: "He whose luster is perfect like the sky in Śrāvaṇa."

[The above is an explanation in regard to individual words, as before, but the following explanation relates to the overall meaning of each of the two compounds:]
When this verse refers to Kṛṣṇa, the meaning "Kṛṣṇa is dark blue" that comes from the meaning of the compound *ghana-jalada-rucira* (lustrous like a dense cloud) seems redundant because the idea that He is dark blue is already obtained with the word *nabhaḥ-puṣkarākāśa,* but it is not redundant. In truth, Kṛṣṇa's being lustrous like a raincloud is the reason that proves the proposition to be proved, namely His being *nabhaḥ-puṣkarākāśa* (being lustrous like the sky in Śrāvaṇa) (Śrāvaṇa is a month in the rainy season (mid-July to mid-August); thus the sky in Śrāvaṇa is dark blue because of the presence of rainclouds). The same understanding applies to the meanings related to the moon.[376]

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376 In this interpretation as well, the individual words, taken two by two, seem redundant, but they are not, and the meanings of the same two compounds *ghana-jalada-rucira* and *nabhaḥ-puṣkarākāśa* seemingly convey the same general sense, "being in the sky", but there is no redundancy because they are in a relation

Therefore an ornament of meaning is predominant here, since even if the aforementioned words were substituted, that ornament of meaning, as expounded above, would remain, so long as the word *vidhu,* which has diverse meanings (Kṛṣṇa, moon), remains.

COMMENTARY

Punar-uktavad-ābhāsa is an *ubhaya alaṅkāra* (both an ornament of meaning and an ornament of sound): The word that could be changed is the aspect as an ornament of meaning (as such it resembles *artha-śleṣa*), and the word that could not be changed is the aspect as an ornament of sound.

In addition, here Kavi Karṇapūra mixes *punar-uktavad-ābhāsa* with *śabda-śleṣa,* insofar as the word *vidhu* denotes both Kṛṣṇa and the moon, so that the adjectives are paronomastic. As a result, the aspect as an ornament of meaning becomes an *artha-śleṣa* proper: Whichever word in the verse is not a *śabda-śleṣa* is an *artha-śleṣa.*

In the verse, both the meanings of individual words and the meanings of compounds seem redundant yet they are not so. Just as the individual words *ghana* and *jalada* (cloud), *rucira* and *sundara* (beautiful), *dhāma* and *mahas* (splendor), *sañcaya* and *ogha* (multitude), *vidhu, amṛta-kara,* and *kalā-nidhi* (the moon), and *nabhas, puṣkara,* and *ākāśa* (sky) seem to be redundant when in fact they are not, since only one term is used in the meaning of a synonym here, so the compounds *ghana-jalada-rucira* and *nabhaḥ-puṣkarākāśa* seemingly convey the sense of "being dark blue" when actually they are in a relation of "proof, and the proposition to be proved," thus there is no actual redundancy.

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of "proof, and the proposition to be proved": The reason the moon has a perfect splendor and looks like a white lotus in the lake of the sky (*nabhaḥ-puṣkarākāśa*) is that the moon is *ghana-jalada-ruci-ra,* "It gives brilliance to thick clouds." The gist is that the moon is not covered, and this facilitates the comparison with a white lotus in a lake.

Kavi Karṇapūra's concept of a seeming redundancy of the respective meanings of compounds is an innovation in poetical theory, and so is his explanation along the lines of inference (with regard to *hetu* and *sādhya,* "the proof and the proposition to be proved"): This can be classed as the *kāvya-liṅga* ornament (explanatory reason).

Further, the poetical rhetorician Pīyūṣa-varṣa Jayadeva (not the Jayadeva who wrote *Gīta-govinda*) shows this verse as an example of a seeming redundancy where the sounds that make the *punar-uktavad-ābhāsa* are not juxtaposed. In the first half of the verse he defines the ornament:

punarukta-pratīkāśaṁ
punaruktārtha-sannibham
aṁśu-kāntaṁ śaśī kurvann
ambarāntam upaity asau

punaḥ-ukta—of a repetition ("what is said again"); *pratīkāśam*—a resemblance; *punaḥ-ukta-artha*—a meaning that is said again; *sannibham*—like; *aṁśu*—by means of rays; *kāntam*—beauty; *śaśī*—the moon; *kurvan*—while making; *ambara*—of the sky (or of the garment); *antam*—the middle; *upaiti*—goes; *asau*—it.

"A seeming redundancy is what seems like a redundant meaning: "While making beauty with its rays, the moon reaches the middle of the sky"" (*Candrāloka* 5.7).

The *punar-uktavad-ābhāsa* here is founded on a part of a word: In reference to *aṁśu-kāntam* and *ambarāntam,* it seems that the word *antam* is repeated.

In addition, there is a semblance of paronomasia (*śleṣābhāsa*): It's as if *aṁśu-kāntam* (beauty with the rays) means *aṁśuka-antam* (the inside of the blouse), so that the sense might be: "The moon reaches the inside of the garment (*ambara-antam*) while making the inside of the blouse."

The term *śleṣābhāsa* was coined by Mammaṭa in his analysis of

Udbhaṭa's methodology of *śleṣa,*[377] but Mammaṭa himself did not exemplify it. Rudraṭa, however, categorizes such a play on words in the category called *asambhava-śleṣa* (impossible pun) (*Kāvyālaṅkāra* 10.16).

ity alaṅkāra-kaustubhe śabdālaṅkāra-nirṇayo nāma saptamaḥ kiraṇaḥ.

Here ends the seventh ray in *Alaṅkāra-kaustubha,* called: "a disquisition on ornaments of sound."

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377 *na ca "abindu-sundarī nityaṁ galal-lāvaṇya-bindukā"[Kāvyālaṅkāra-sāra-saṅgraha* 4.17*] ity-ādau virodha-pratibhotpatti-hetuḥ śleṣaḥ, api tu śleṣa-pratibhotpatti-hetur virodhaḥ. na hy atrārtha-dvaya-pratipādakaḥ śabda-śleṣaḥ, dvitīyārthasya pratibhāta-mātrasya prarohābhāvāt. na ca virodhābhāsa iva virodhaḥ* ***śleṣābhāsaḥ*** *śleṣaḥ. tad evam-ādiṣu vākyeṣu śleṣa-pratibhotpatti-hetur alaṅkārāntaram eva.* (*Kāvya-prakāśa,* verse 379 *vṛtti*)

Eighth Ray

Ornaments of Meaning

1. Upamā

8.1
yathā-kathañcit sādharmyam upamā (1ab)

yathā-kathañcit—somehow or other; *sādharmyam*—sameness of attribute; *upamā*—called *upamā* (simile).

***Upamā* (simile) consists in a similarity of attribute, somehow or other.**

upamānopameyayor yathā-kathañcid yena kenāpi samānena dharmeṇa sambandha upamā. sa cāṁśena, na tu sarvair aṁśaiḥ—sarvāṁśatvenābhedād upamānopameya-bhāva eva na bhavatīti.

***Upamā* is the relationship between the *upamāna* (standard of comparison) and the *upameya* (subject of the comparison) that occurs on account of some attribute in common. The similarity is partial. It is not that all the aspects of the *upamāna* and of the *upameya* have to be the same because then there could be no relationship between the *upamāna* and the *upameya* since they would be totally nondifferent.**

COMMENTARY

Viśvanātha Cakravartī explains the term *yathā-kathañcit* (somehow or other): *eka-dvy-ādi-dharmeṇa na tu sakalena dharmeṇety arthaḥ,* "The similarity is due to either one, two, or more attributes, but not with all attributes" (*Subodhinī*).

Viśvanātha Kavirāja defines an attribute in two ways: *dharmo guṇa-kriyā-rūpaḥ,* "An attribute is either a quality or an action" (*Sāhitya-darpaṇa* 10.48).

The purport is that the term *yathā-kathañcit* in the definition does not prevent a simile from occurring when the only similarity is a paronomastic adjective. The concept of *yathā-kathañcit* in the definition of *upamā* originates from Daṇḍī.[378] According to Dr. Belvalkar, the term *yathā-kathañcit* signifies that the similarity can be invented by the poet: It does not have to be real.[379]

The theory on simile, expounded below, is technical. The other ornaments are not so intricate.

8.2

sā bhaved dvidhā (1b)

sā upamā.
sā—it (*upamā*); *bhavet*—is; *dvidhā*—two kinds.

There are two kinds of simile.

8.3

pūrṇā lupteti pūrṇā tu
dharmeṇaiva yathādibhiḥ (1cd)
upamānopameyābhyām (2a)

pūrṇā—complete; *luptā*—elliptical; *iti*—namely; *pūrṇā*—complete; *tu*—but; *dharmeṇa*—with the common quality; *yathā-ādibhiḥ*—with a word such as *yathā; upamāna-upameyābhyām*—and with the *upamāna* and *upameya.*

The two varieties of simile are: (1) complete and (2) elliptical.

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378 *yathā-kathañcit sādṛśyaṁ yatrodbhūtaṁ pratīyate, upamā nāma sā* (*Kāvyādarśa* 2.14).

379 Belvalkar, S.K., Ph.D., and Raṅgācārya B. Raddī, *Daṇḍin's Kāvyādarśa Pariccheda II, Sanskrit Commentary and English Notes,* Bombay Sanskrit and Prakrit Series no. LXXV, 1920, p. 76.

An *upamā* is complete when the four elements are expressed: the *upameya,* the *upamāna,* the common attribute, and a word of comparison.

dharmaḥ sāmānya-dharma āhlādakatvādi. iva-yathā-vādayā aupamya-vācakāḥ. upamānaṁ candrādi. upameyaṁ mukhādi. etair yuktā pūrṇety arthaḥ.

For example: "Her face is delightful like the moon." Here the *upameya* is the face, the *upamāna* is the moon, the attribute in common is "being delightful", and the word of comparison is "like". This simile is complete because the four constituent elements are expressed.

8.4

iyam eveva-vādibhiḥ yuktā śrautī (2bc)

iyam—this (complete *upamā*); *eva*—only; *iva-vā-ādibhiḥ*—with the words *iva, vā,* and so on; *yuktā*—endowed; *śrautī*—called *śrautī* (perceived with the ears, i.e. direct).

A complete *upamā* is called direct when the word of comparison is *iva, vā, yathā,* and so on.

iyam eva pūrṇā iva-yathā-vādibhir yuktā ced bhavati tadā śrautī. tatra tasyeva ity anena vihito vatiś ca śrautyām eva.

The suffix *vat[i]* ordained in the rule *tatra tasyeva* (*Aṣṭādhyāyī* 5.1.116) is included in the category of direct simile.

COMMENTARY

Jīva Gosvāmī formulated Pāṇini's *sūtra* as: *tatreva tasyeva vā,* "*Vat[i]* is also applied in the meanings "like the X in that place" and "like the X of this"" (*Hari-nāmāmṛta-vyākaraṇa* 1198). Examples are shown ahead. The letter in square brackets is used by grammarians to avoid confusion in directly referring to the suffix in writing. On occasion such an additional letter conveys grammatical significance. but in English transliteration often the square brackets are not shown.

8.5

samādyais tu sā syād ārthī ca (2cd)

sama-ādyaiḥ—with the words *sama* and so on; *tu*—but; *sā*—that [complete *upamā*]; *syāt*—is; *ārthī*—called *ārthī* (implied from the meaning, i.e. indirect).

However, a complete *upamā* is considered indirect when the word of comparison is *sama,* and so on.

sā pūrṇā samādyair yuktā yadi bhavati tadārthī. samādayas tu sama-samāna-sadṛśa-sadṛkṣa-sadṛk-tulya-sammita-nibha-caura-bandhu-prabhṛtayaḥ. tena tulyaṁ kriyā ced vatir ity anena vihitena vatinā cārthī. tatra tena tulyam iti tac-chabda upamāna-paraḥ. tulya-śabda upameya-paraḥ. tasya tulyam ity atra viparyayaḥ. ubhayaṁ tulyam ity ubhaya-niṣṭhaḥ.

The list of words beginnning from *sama* are: *sama, samāna, sadṛśa, sadṛkṣa, sadṛś, tulya, sammita, nibha, caura, bandhu,* and so on. The suffix *vat[i]* ordained in *tena tulyaṁ kriyā ced vatiḥ* (*Aṣṭādhyāyī* 5.1.115) is included in the category of indirect simile. Moreover, when we say *tena tulyam,* the word *tad* (*tena*) refers to the *upamāna* and the word *tulya* to the *upameya.* However, when we say *tasya tulyam,* it's the opposite (the word *tad* (*tasya*) refers to the *upameya* and the word *tulya* to the *upamāna*), and when we say *ubhayaṁ tulyam* then the word *ubhaya* refers to both the *upamāna* and the *upameya.*

COMMENTARY

The technical difference between *iva* and so on and *sama, tulya,* and so on is this: *iva* and so on express *sāmya* (sameness of a common attribute): *va vā yathā tathevaivaṁ sāmye,* "*Va, vā, yathā, tathā, iva,* and *evam* are used in the sense of sameness" (*Amara-koṣa* 3.4.9), whereas *sama, tulya* and so on convey the sense of *sādṛśya* (similarity): *vācya-liṅgāḥ samas tulyaḥ sadṛkṣaḥ sadṛśaḥ sadṛk, sādhāraṇaḥ samānaś ca* (*Amara-koṣa* 2.10.37).

Jīva Gosvāmī explains the usage of *vat[i]* in an indirect complete simile: *upamāna-kriyād vatis tat-kriyā-tulya-kriyatve,* “When a similarity between an action and the action which is the standard of comparison is being expressed, *vat[i]* is applied after the person or thing connected with the action which is the standard of comparison” (HNV 1197).

Regarding expressions such as *tena tulyam,* the word *tulya* can be replaced with *sama* and the like. The wording *balarāmaḥ kṛṣṇena tulyaḥ* means “Balarāma is similar to Kṛṣṇa”, the wording *balarāmaḥ kṛṣṇasya tulyaḥ* means “Kṛṣṇa is similar to Balarāma”, and *kṛṣṇo balarāmaś ca tulyaḥ* means “Kṛṣṇa and Balarāma are alike.” This applies in poetics. In grammar, however, no distinction is made between the third case ending and the sixth case ending, by the rule: *tulyārthaiḥ ṣaṣṭhī ca* (HNV 677) (*tulyārthair atulopamābhyāṁ tṛtīyānyatarasyām, Aṣṭādhyāyī* 2.3.72).

8.6
taddhite (2d)
vākye samāse cety ete ṣoḍhā (3a)

taddhite—in a word ending in a *taddhita* suffix; *vākye*—in a sentence; *samāse*—in a compound word; *ca*—and; *iti*—thus; *ete*—these two (direct and indirect complete *upamās*); *ṣoḍhā*—sixfold.

The complete simile has a total of six varieties since the direct simile and the indirect simile take place either in a *taddhita* suffix, in a sentence, or in a compound.

ete śrauty ārthī ca taddhitādi-trike ṣaḍ-vidhā bhavati. taddhitaṁ tu vaty-ādi. tad yathā—vati-kalpa-deśya-deśīya-bahuc-prabhṛtayaḥ. vākyaṁ prasiddham, samāsaś ca. taddhita-gā śrautī, vākya-gā śrautī, samāsa-gā śrautī, taddhita-gārthī, vākya-gārthī, samāsa-gārthīti pūrṇā ṣaḍ eva.

The *taddhita* suffixes referred to here are *vat[i], kalpa, deśya, deśīya, bahu[c],* and so on. Everyone knows what a sentence (*vākya*) is and what a compound (*samāsa*) is.

Thus the six kinds of complete *upamā* are:

1. ***taddhita-gā śrautī* (direct simile in a *taddhita* suffix),**
2. ***vākya-gā śrautī* (direct simile in a sentence),**
3. ***samāsa-gā śrautī* (direct simile in a compound),**
4. ***taddhita-gārthī* (indirect simile in a *taddhita* suffix),**
5. ***vākya-gārthī* (indirect simile in a sentence), and**
6. ***samāsa-gārthī* (indirect simile in a compound).**

COMMENTARY

The rules governing the suffixes *kalpa, deśya,* and *deśīya* are: *īṣad-asamāptau kalpa-deśya-deśīyāḥ. vaiṣṇava-kalpaḥ. […] ākhyātāc ca. bhajati-kalpam,* "*Kalpa, deśya,* and *deśīya* are used when the accomplishment is somewhat less. For example: *vaiṣṇava-kalpaḥ* (almost a Vaiṣṇava). They are also used after a verb: *bhajati-kalpam* (it almost worships)" (HNV *Bṛhat* 3080-3081).

Other examples are *mṛdu-deśyaḥ* (not quite soft), and *pacati-kalpaḥ* (he cooks in a manner that is not fully effective) (*Kāśikā* 5.3.67). The rule that covers *bahu[c]* is: *sv-ādy-antāt prāg bahur vā kalpārthe. laghur bahu-tṛṇaṁ naraḥ. pakṣe nārāyaṇa-kalpā,* "Optionally, in the sense of *kalpa, bahu* can be applied. It is placed before a declined noun: *laghuḥ bahu-tṛṇaṁ naraḥ* (a man almost as small as grass); an example of the other option is *nārāyaṇa-kalpā lakṣmīḥ* (Lakṣmī is almost like Nārāyaṇa)" (HNV *Bṛhat* 3082). Another instance is *bahu-paṭu* (quite clever) (*Laghu-kaumudī* 5.3.68).

8.7

luptā tu lopataḥ
dharma-vādy-upamānānām
eka-dvi-tri-krameṇa hi (3bcd)

dharmādīnām ekasya dvayos trayāṇāṁ vā lopato luptā bhavatīty arthaḥ.

luptā—elliptical; *tu*—but; *lopataḥ*—because of the ellipsis; *dharma*—of the common quality; *vā-ādi*—of the word of comparison such as *vā; upamānānām*—and of the object of comparison; *eka-dvi-tri-krameṇa*—by way of one, two, or three; *hi*—only.

However, the *upamā* is elliptical when there is an ellipsis of either one, two, or three of the constituent elements: (1) the common attribute, (2) the word of comparison, and (3) the *upamāna* (standard of comparison).

COMMENTARY

Ahead, Kavi Karṇapūra mentions the elliptical simile which involves the elision of the *upameya.*

8.8

dharma-lope krameṇaiṣā pūrṇā-vat ṣaḍ-vidhoditā
kintu taddhita-gā śrautī luptāyāṁ neti pañcadhā (4)

dharma-lope—when there is an ellipsis of the common quality; *krameṇa*—in order; *eṣā*—this [elliptical *upamā*]; *pūrṇā-vat*—like the complete one; *ṣaḍ-vidhā*—of six kinds; *uditā*—is said; *kintu*—but; *taddhita-gā śrautī*—the *taddhita-gā śrautī* variety; *luptāyām*—in an elliptical *upamā; na*—not; *iti*—thus; *pañcadhā*—five kinds.

When there is an ellipsis of the common attribute, the elliptical *upamā* has five varieties, because there is no *taddhita-gā śrautī* in that elliptical *upamā.*

eṣā luptā taddhita-gādi-bhedena pūrṇāvat ṣaḍ-vidhā bhavitum ucitā. śrautī luptā tri-vidhā, ārthī luptā tri-vidheti. kintu dharma-lopa-taddhita-gā śrautī luptā na bhavatīti pañcaiva—vākya-gā śrautī luptā, samāsa-gā śrautī luptā, taddhita-gārthī luptā, vākya-gārthī luptā, samāsa-gārthī lupteti.

The five kinds of elliptical simile are:

1. ***vākya-gā śrautī luptā* (direct simile in a sentence),**
2. ***samāsa-gā śrautī luptā* (direct simile in a compound),**
3. ***taddhita-gārthī luptā* (indirect simile in a *taddhita* suffix),**
4. ***vākya-gārthī luptā* (indirect simile in a sentence), and,**
5. ***samāsa-gārthī luptā* (indirect simile in a compound).**

8.9

kyaci karmādhāra-kṛtekartṛ-karma-kṛte ṇami
kyaṅi ceti punaḥ pañcevādi-lope yathā-kramam (5)

kyaci—when the suffix *[k]ya[c]; karma-ādhāra-kṛte*—is applied in comparison to the object of the verb (*karma*) or location (*ādhāra*); *kartṛ-karma-kṛte*—is applied in comparison to the doer (*kartā*) or object of the verb (*karma*); *ṇami*—when the suffix *[ṇ]am[ul]; kyaṅi*—when the suffix *[k]ya[ṅ]; ca*—and; *iti*—thus; *punaḥ*—further; *pañca*—five; *iva-ādi-lope*—when there is an ellipsis of *iva* and so on; *yathā-kramam*—according to the order.

There are five more varieties, taking into account the ellipsis of a word of comparison that takes place when:

- **The suffix *kyac* is applied in relation to the *karma* (object of the verb),**
- **The suffix *kyac* is applied in relation to the *adhikaraṇa* (location),**
- **The suffix *ṇamul* is applied in relation to the *kartā* (doer of the action),**
- **The suffix *ṇamul* is applied in relation to the *karma,* and**
- **The suffix *kyaṅ* is applied.**

karma-kṛte kyaci, ādhāra-kṛte kyaci, kartṛ-kṛte ṇami ṇamuli, karma-kṛte vā ṇamuli, kyaṅi ceti sā luptā punaḥ pañceti daśa.

So far the elliptical *upamā* has a subtotal of ten varieties.

8.10

upamānānupādāne dvaidhaṁ vākya-samāsayoḥ (6ab)

tatra luptāyām upamānānupādāne sati vākya-samāsayor nimittayor dvaidhaṁ bhavati.

upamāna-anupādāne—when there is an ellipsis of the *upamāna* (object of comparison); *dvaidham*—two kinds; *vākya-samāsayoḥ*—in a sentence or compound.

There are a further two kinds, taking into account the ellipsis of the *upamāna* in a sentence or in a compound.

8.11
ivāder anupādāne
dvaidhaṁ syāt kvip-samāsayoḥ (6bc)

punas tasyā ivādi-lope kvipi samāse ca dvaidham.
iva-ādeḥ—of *iva* and so on; *anupādāne*—when there is an ellipsis; *dvaidham*—two kinds; *syāt*—there are; *kvip-samāsayoḥ*—in the suffix *[k]vi[p]* and in a compound.

There are another two kinds, taking into account the ellipsis of the word of comparison in the suffix *kvip* or in a compound.

8.12
dharmopamānayor lope dvaidhaṁ vākya-samāsayoḥ (7ab)

punas tasyā dvaidham ity arthaḥ.
dharma-upamānayoḥ—of both the common quality and the object of comparison; *lope*—when there is an ellipsis; *dvaidham*—two kinds; *vākya-samāsayoḥ*—in a sentence or compound.

There are two more kinds: Both the common quality and the *upamāna* are elided either in a sentence or in a compound.

8.13
dharmevavādi-lope tu dvaidhaṁ syāt kvip-samāsayoḥ (7cd)

punar dvaidham ity arthaḥ.
dharma-iva-vā-ādi-lope—when there is an ellipsis of the common quality and of *iva, vā,* and so on; *tu*—but; *dvaidham*—two kinds; *syāt*—there are; *kvip-samāsayoḥ*—in the suffix *kvip* or in a compound.

There are an additional two kinds: Both the common quality and the word of comparison are elided either in the usage of the suffix *kvip* or in a compound.

8.14

upameyasya lope tu syād ekā pratyaye kyaci (8ab)

punar ekā.

upameyasya—of the subject of comparison; *lope*—when there is an ellipsis; *tu*—but; *syāt*—there is; *ekā*—one kind; *pratyaye*—in the suffix; *kyaci*—*kyac* (*kyan*).

Another variety is: The *upameya* is elided when the suffix *kyac* is used.

8.15

dharmopameya-lope 'nyā tri-lope tu samāsa-gā (8cd)
evaṁ daśaikādaśa ca luptā syād eka-viṁśatiḥ
pūrṇā ṣaḍ eva tena syur upamāḥ sapta-viṁśatiḥ (9)

dharma-upameya-lope—when there is an ellipsis of both the common quality and the subject of comparison; *anyā*—another kind; *tri-lope*—when there is an ellipsis of three elements (the common quality, the word of comparison, and the *upamāna*); *tu*—but; *samāsa-gā*—in a compound; *evam*—in this way; *daśa*—ten kinds; *ekādaśa*—eleven kinds; *ca*—plus; *luptā*—the elliptical *upamā; syāt*—is; *eka-viṁśatiḥ*—twenty-one kinds; *pūrṇā*—the complete *upamā; ṣaṭ*—six kinds; *eva*—only; *tena*—thus; *syuḥ*—are; *upamāḥ*—similes; *sapta-viṁśatiḥ*—twenty-seven kinds.

One more kind occurs when both the common quality and the *upameya* are elided in a compound, and yet another kinds arises when three elements, i.e. the common quality, the word of comparison, and the *upamāna,* are elided in a compound. Thus, ten kinds plus eleven kinds make twenty-one kinds of elliptical *upamā.* These twenty-one along with the six kinds of complete *upamā* make a grand total of twenty-seven kinds of *upamā.*

8.16

tatra pūrṇādi-krameṇodāharaṇāni. taddhita-gā śrautī pūrṇā yathā,

Examples are shown in order, starting from the complete *upamā.* This verse is an example of a complete direct *upamā* in a *taddhita* suffix:

tvad-ānanasya mādhuryaṁ locanānandi candra-vat
akṣṇoś ca tava lālityaṁ rādhe nīla-saroja-vat

tvat—Your; *ānanasya*—of the face; *mādhuryam*—the sweetness; *locana*—to the eyes; *ānandi*—which gives bliss; *candra-vat*—like that of the moon; *akṣṇoḥ*—of the eyes; *ca*—and; *tava*—Your; *lālityam*—beauty; *rādhe*—O Rādhā; *nīla-saroja-vat*—like that of a blue lotus.

Rādhā, the sweetness of Your face, which is like the sweetness of the moon, delights the eyes, and the beauty of Your eyes is like the beauty of a lotus.

atra tatra tasyevety anena vatiḥ śrauty-artha-pratipādakaḥ.

Here the *taddhita* suffix *vat[i]* applied by the rule *tatra tasyeva* establishes a direct meaning.

COMMENTARY

By that rule, *candra-vat* means "like the sweetness of the moon", and *saroja-vat* means "like the beauty of a lotus".

8.17

vākya-gā śrautī pūrṇā yathā,

This is an example of a complete direct *upamā* in a sentence:

śyāme vakṣasi kṛṣṇasya gaurī rājati rādhikā
kanakasya yathā rekhā vimale nikaṣopale

śyāme—dark blue; *vakṣasi*—on the chest; *kṛṣṇasya*—of Kṛṣṇa; *gaurī*—golden; *rājati*—shines; *rādhikā*—Rādhikā; *kanakasya*—of gold; *yathā*—like; *rekhā*—a line; *vimale*—spotless; *nikaṣa-upale*—on a touchstone (testing stone).

Golden Rādhikā shines on Kṛṣṇa's dark chest like a golden line on a spotless touchstone.

atra śyāma-gaurītvaṁ dharmaḥ, yathā-śabdaḥ upamā-vācī, upamānaṁ kanaka-rekhādi, upameyaṁ rādhādi. atra vyaṅgyam api dharmāntaram upamā-gatam, tad yathā kanaka-rekhā-nikaṣopalayor niṣpandatvena rādhā-kṛṣṇayor ānanda-niṣpandatvam.

Here goldenness and a dark color are the common qualities, the word *yathā* is the word of comparison, the standards of comparison are the line of gold and the spotless touchstone, and the subjects of comparison are Rādhā and the chest of Kṛṣṇa. Here another common quality, though implied, is included in the *upamā:* The constancy of the bliss of Rādhā and Kṛṣṇa is like the constancy of a line of gold set in touchstone.

8.18

samāsa-gā śrautī pūrṇā yathā,

This illustrates a complete direct *upamā* in a compound:

rādhā-kṛṣṇau mama nava-taḍid-dāma-meghāv ivākṣṇoḥ
syātāṁ tāpa-praśamana-kṛtau pīta-nīla-prakāśau
yāv anyonyāvayava-rucibhiḥ kāñcanair indranīlair
āklptena prakaṭa-mahasā niṣka-rājena tulyau

rādhā-kṛṣṇau—Rādhā and Kṛṣṇa; *mama*—my; *nava*—new; *taḍit*—of lightning; *dāma*—a chain; *meghau*—a cloud; *iva*—like; *akṣṇoḥ*—of the eyes; *syātām*—are; *tāpa*—of the suffering; *praśamana*—extinguishing; *kṛtau*—who do; *pīta*—golden; *nīla*—dark blue; *prakāśau*—whose complexions; *yau*—who; *anyonya*—each other's; *avayava*—of the limbs (or of the parts); *rucibhiḥ*—with the luster; *kāñcanaiḥ*—out of gold; *indranīlaiḥ*—out of sapphires; *āklptena*—perfectly fashioned; *prakaṭa*—manifest; *mahasā*—whose luster; *niṣka-rājena*—an excellent necklace; *tulyau*—like.

Rādhā and Kṛṣṇa are like a golden flash of lightning and a new raincloud that extinguish the tiredness in my eyes, and resemble a superbly lustrous neck-ornament perfectly fashioned with gold inlaid in sapphire and with sapphire inlaid in gold.

atra pūrvārdhe ivena nitya-samāse vibhakty-alopaḥ pūrva-pada-prakṛti-svaratvaṁ cety ivena samāsaḥ.

The compound with *iva* in the first half of this verse takes place by the rule: *ivena nitya-samāse vibhakty-alopaḥ pūrva-pada-prakṛti-svaratvaṁ ca.*[380]

COMMENTARY

Matsya: "Rādhā and Kṛṣṇa are just like a golden flash of lightning and a new raincloud that extinguish the suffering of my eyes. They resemble a superb lustrous necklace perfectly fashioned out of the gold and sapphires that are the luster of Their limbs."

Jīva Gosvāmī reformulated the rule: *ivena nityaṁ samāso viṣṇubhakty-alopaś ca,* "It is compulsory to compound a word ending in a case-ending with the indeclinable word *iva,* but the case-ending is not deleted" (HNV 932). Regarding the above verse, although *nava-taḍid-dāma-meghāv iva* is actually a compound (*nava-taḍid-dāma-meghāv-iva*), the international standard is to not use a hyphen.

8.19

ārthī taddhita-gā pūrṇā yathā,

This is an example of a complete indirect *upamā* in a *taddhita* suffix:

komalaṁ te vapus tanvi rādhe bhāti śirīṣa-vat
paruṣaṁ vartate kasmān mano dambholi-vat tava

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380 The citation is taken from *Kāvya-prakāśa,* where the reading is *nitya-samāso* instead of *nitya-samāse* (10.87 *vṛtti*). The sources are: *ivena vibhakty-alopaḥ pūrva-pada-prakṛti-svaratvaṁ ca* (*Vārttika* 2.2.18), and: *ivena samāso vibhakty-alopaś ca* (*Siddhānta-kaumudī* 650 supposedly quoting *Vārttika* 2.4.71).

komalam—soft; *te*—Your; *vapuḥ*—body; *tanvi*—O slender one; *rādhe*—O Rādhā; *bhāti*—appears; *śirīṣa-vat*—like a *śirīṣa* flower; *paruṣam*—hard; *vartate*—is; *kasmāt*—why; *manaḥ*—heart; *dambholi-vat*—like a thunderbolt; *tava*—Your.

Slender Rādhā, Your body is soft like a *śirīṣa* flower. Why then is Your heart as hard as a thunderbolt?

atra tena tulyaṁ kriyā ced ity anena vatiḥ, tena tulyārthatvād ārthī.

Here the *taddhita* suffix *vat[i]* is applied by *tena tulyaṁ kriyā ced vatiḥ* (*Aṣṭādhyāyī* 5.1.115) (8.5). Since *vat[i]* has the meaning of *tena tulya*, the *upamā* is indirect.

COMMENTARY

The above *sūtra* states that only an action can be carried into the meaning of the compound, but the poets break the rule: They construct a sentence by using a quality instead. Thus here *śirīṣa-vat* means "like a *śirīṣa* flower is soft", and *dambholi-vat* means "like a thunderbolt is hard".

8.20

vākya-gārthī pūrṇā yathā, "rādhā-kṛṣṇau mama" ity-āder
uttarārdhe "yāv anyonyāvayava-rucibhiḥ kāñcanair indranīlair
āklptena prakaṭa-mahasā niṣka-rājena tulyau."

An example of a complete indirect *upamā* in a sentence is: *yāv anyonyāvayava-rucibhiḥ kāñcanair indranīlair āklptena prakaṭa-mahasā niṣka-rājena tulyau*, "They resemble a superbly lustrous neck-ornament perfectly fashioned with gold inlaid in sapphire and with sapphire inlaid in gold" (8.18).

8.21

samāsagārthī pūrṇā yathā,

An example of a complete indirect *upamā* in a compound:

mṛdulam api śirīṣa-tulyam aṅgaṁ
kamala-samaṁ vikasan mukhaṁ tavedam
ramayati ca vacaḥ sudhā-samānaṁ
katham aśani-pratimaṁ mano dunoti

mṛdulam—soft; *api*—even; *śirīṣa-tulyam*—like a *śirīṣa* flower; *aṅgam*—body; *kamala-samam*—like a lotus flower; *vikasat*—blooming; *mukham*—face; *tava*—Your; *idam*—this; *ramayati*—gives pleasure; ca—and; *vacaḥ*—speech; *sudhā-samānam*—like nectar; *katham*—why; *aśani-pratimam*—like a thunderbolt; *manaḥ*—heart; *dunoti*—causes pain.

Rādhā, Your soft *śirīṣa*-like body, Your blooming lotus-like face and Your nectar-like speech give Me pleasure, but why does Your heart, which is like a thunderbolt, give Me pain?

iti pūrṇāyāḥ ṣaḍ-bhedāḥ.

The six kinds of complete similes have been described.

8.22
atha dharma-lope vākya-gā śrautī luptā yathā,

Now examples of elliptical *upamās* will be shown. This verse is an example of an elliptical direct *upamā* characterized by the ellipsis of a common quality in a sentence:

rādhe sundaratāṅgeṣu vāg-bhaṅgī vadane tava
manasi prema-vaidagdhī satyaṁ vacmi sudhā yathā

rādhe—O Rādhā; *sundaratā*—beauty; *aṅgeṣu*—in the limbs; *vāg-bhaṅgī*—the play on words; *vadane*—in the mouth; *tava*—Your; *manasi*—in the heart; *prema-vaidagdhī*—expertise in love; *satyam*—the truth; *vacmi*—I speak; *sudhā*—nectar; *yathā*—like.

Rādhā, I speak the truth. The beauty in Your limbs, the play on words in Your mouth, and the expertise in love in Your heart are like nectar.

COMMENTARY

The sentence “They are like nectar” means “They are sweet like nectar”.

8.23

samāsa-gā śrautī luptā yathā,

This illustrates an elliptical direct *upamā* characterized by an ellipsis of the common quality in a compound:

bhruvau tava dhanur-late iva tad-agrato locane
lasan-madira-dampatī iva puratas tayor nāsikā
smareṣudhir iva sphurat-puraṭa-nirmitādho-mukhī
tadīya-śikhare nyadhāt bham iva kaḥ kṛtī mauktikam

bhruvau—eyebrows; *tava*—Your; *dhanur-late*—bows; *iva*—like; *tat-agrataḥ*—ahead of them; *locane*—the eyes; *lasat*—playful; *madira*—of wagtail birds; *dampatī*—a husband and wife; *iva*—like; *purataḥ*—ahead; *tayoḥ*—of them (the eyes); *nāsikā*—the nose; *smara*—of Cupid; *iṣudhiḥ*—the quiver; *iva*—like; *sphurat*—shining; *puraṭa*—gold; *nirmita*—made of; *adhaḥ-mukhī*—upside-down; *tadīya*—of that (nose); *śikhare*—on the tip; *nyadhāt*—placed; *bham*—a star; *iva*—like; *kaḥ*—which; *kṛtī*—intelligent person; *mauktikam*—a pearl.

Your eyebrows are like bows, and the eyes below them are like two playful wagtail birds. The nose below them is like the upside-down brilliant golden quiver of Cupid. Who is the smart person that placed on Your nose a pearl like a star?

COMMENTARY

The following compounds are the elliptical direct *upamās* involving an ellipsis of the common quality:

- ◊ *dhanur-late-iva* (*dhanur-late iva*),
- ◊ *lasan-madira-dampatī-iva* (*lasan-madira-dampatī iva*),
- ◊ *smareṣudhir-iva* (*smareṣudhir iva*), and
- ◊ *bham iva* (*bham-iva*).

The verse means: "Your eyebrows are [curved] like bows, and the eyes below them are [restless] like two playful wagtail birds. The nose below them is [charming] like the upside-down brilliant golden quiver of Cupid. Who is the smart person that placed on Your nose a pearl [effulgent] like a star?"

8.24

taddhita-gārthī luptā yathā,

An example of an elliptical indirect *upamā* involving an ellipsis of the common quality in a *taddhita* suffix:

śirīṣa-kalpāny aṅgāni rādhe sṛṣṭvā vidhis tava
dambholi-deśyaṁ dhīrākṣi ceto niramimīta kim

śirīṣa-kalpāni—[soft] almost like *śirīṣa* flowers; *aṅgāni*—the limbs; *rādhe*—O Rādhā; *sṛṣṭvā*—after making; *vidhiḥ*—the creator; *tava*—Your; *dambholi-deśyam*—[hard] like a thunderbolt; *dhīra-akṣi*—O calm-eyed girl; *cetaḥ*—heart; *niramimīta*—he made; *kim*—why.

Calm-eyed Rādhā, after making Your limbs like a *śirīṣa* flower, why did the creator make Your heart like a thunderbolt?

COMMENTARY

The sentence means that Her Your limbs are soft like a *śirīṣa* flower and Her heart is hard like a thunderbolt.

8.25

vākya-gārthī luptā yathā,

An example of an elliptical indirect *upamā* involving an ellipsis of the common quality in a sentence:

tavāsyaṁ samam abjena madhunā sadṛśaṁ smitam
rādhike sudhayā tulyā vāci śabdārtha-mādhurī

tava—Your; *āsyam*—face; *samam*—like; *abjena*—a lotus;

madhunā—honey; *sadṛśam*—like; *smitam*—smile; *rādhike*—O Rādhikā; *sudhayā*—nectar; *tulyā*—like; *vāci*—in the speech; *śabda-artha-mādhurī*—the sweetness of the sound and meaning.

Rādhikā, Your face is [blooming] like a lotus, Your smile is [sweet] like honey, and the sweetness of the sound and meaning of Your words is [relishable] like nectar.

8.26

samāsa-gārthī luptā yathā,

This illustrates an elliptical indirect *upamā* characterized by an ellipsis of the common quality when there is a compound:

kanaka-śambhu-samau bata te kucau
mama karāv api nīraja-sannibhau
tvam asi candraka-śekhara-sevinī
yad ucitaṁ tad ihādiśa rādhike

kanaka—golden; *śambhu*—*śiva-liṅgas;* *samau*—like; *bata*—ah!; *te*—Your; *kucau*—breasts; *mama*—My; *karau*—hands; *api*—also; *nīraja*—lotuses; *sannibhau*—like; *tvam*—You; *api*—are; *candraka-śekhara*—of Śiva ("the little-moon-crested one") (or of Me ("one whose top is the eye of a peacock's tail feather"); *sevinī*—a maidservant; *yat*—which; *ucitam*—proper; *tat*—that; *iha*—in this situation; *ādiśa*—order; *rādhike*—O Rādhikā.

Rādhikā, Your golden breasts are like *śiva-liṅgas* and My hands are like lotuses. You are a servant of Candraka-śekhara (Śiva, or Kṛṣṇa). Tell me—What is the proper thing to do in this situation?

COMMENTARY

The sense is that Her breasts are hard like *śiva-liṅgas* and His hands are naturally curved like cupped lotuses.

8.27

atha ivādi-lope karma-kyaci yathā,

An example of an ellipsis of a word of comparison when the suffix *kyac* is applied (in *kārmukīyati*) in relation to the *karma* (viz. *bhruvam*):

bāṇīyati kaṭākṣaṁ te kārmukīyati yo bhruvam
vṛthā kāmaḥ puṣpa-bāṇa-kārmuko bhuvi viśrutaḥ

bāṇīyati—treats like an arrow; *kaṭa-akṣam*—sidelong glance; *te*—Your; *kārmukīyati*—treats like a bow; *yaḥ*—who; *bhruvam*—eyebrow; *vṛthā*—falsely; *kāmaḥ*—Cupid; *puṣpa*—made of flowers; *bāṇa*—and arrow; *kārmukaḥ*—whose bow; *bhuvi*—throughout the world; *viśrutaḥ*—known.

Cupid is falsely known throughout the world as the one who has a flower bow and arrows. In reality he uses Your eyebrow as his bow and Your sidelong glances as his arrows.

COMMENTARY

The words *bhruvam kārmukīyati* mean "He considers your brow to be like a bow."

8.28

ādhāra-kyaci yathā,

An example of an ellipsis of a word of comparison when the suffix *kyac* is applied (in *vanīyati, gṛhīyati*) in relation to the location (*gṛhe, vanāntare*):

vanīyati gṛhe rādhā gṛhīyati vanāntare
yāvad ālokitaḥ ko 'pi tayā nava-ghana-dyutiḥ

vanīyati—behaves as if in the forest; *gṛhe*—in the house; *rādhā*—Rādhā; *gṛhīyati*—behaves as if in the house; *vana-antare*—in the middle of the forest; *yāvat*—as long as; *ālokitaḥ*—is seen; *kaḥ api*—a certain; *tayā*—by Her; *nava-ghana-dyutiḥ*—person whose bodily hue is like that of a fresh rain cloud.

So long as Rādhā beholds a certain person whose bodily hue is like that of a fresh raincloud, She behaves in the house as if She were in a forest and in a forest as if She were in the house.

COMMENTARY

The rule for the examples in texts 8.27 and 8.28 is: *yam ivācarati yasminn iva ca tasmāt kyan,* "The suffix *kyan* (Pāṇini calls it *kyac*) is also applied after a noun which is what one considers something to be like and after a noun which indicates the place one acts as if one were in" (*Hari-nāmāmṛta-vyākaraṇa* 607).

8.29

kyaṅi yathā,

Now an example of an ellipsis of a word of comparison when the suffix *kyaṅ* is applied (in *harīyate* and in *rādhikāyate*):

harīyate sā sa ca rādhikāyate
nirantaraṁ bhāvanayobhayor ubhau
viparyayeṇāpi viparyayotthitāṁ
viyoga-bādhāṁ sadṛśīm upeyatuḥ

harīyate—acts like Hari; *sā*—She (Rādhā); *saḥ*—He (Hari); *ca*—and; *rādhikāyate*—acts like Rādhikā; *nirantaram*—constantly; *bhāvanayā*—by thinking; *ubhayoḥ*—of both; *ubhau*—both; *viparyayeṇa*—because of the switch; *api*—also; *viparyaya-utthitām*—arisen due to the switch; *viyoga*—of separation; *bādhām*—pain; *sadṛśīm*—similar; *upeyatuḥ*—have attained.

Since Rādhā and Kṛṣṇa are constantly thinking of each other, Rādhā turns out like Hari and Hari turns out like Rādhā. Because of this switch, both of them experience each other's pain of separation.

8.30

karma-ṇamuli yathā, "rādhe sudhā-dhāma-darśaṁ paśyan mukham idaṁ tava." kartṛ-ṇamuli yathā, "kṛṣṇaś cakora-sañcāraṁ sañcaraty eṣa lālasaḥ."

The first half of this verse is an example of an ellipsis of a word of comparison when the suffix *ṇamul* is applied (in *darśaṁ*) in relation to the *karma* (viz. *sudhā-dhāma*), and the second half is an example of an ellipsis of a word of comparison when the suffix *ṇamul* is applied in relation to the *kartā:*

rādhe—O Rādhā; *sudhā-dhāma*—the abode of nectar (the moon); *darśam*—[like] seeing; *paśyan*—seeing; *mukham*—face; *idam*—this; *tava*—Your; *kṛṣṇaḥ*—Kṛṣṇa; *cakora*—of a *cakora; sañcāram*—[like] the acting; *sañcarati*—acts; *eṣaḥ*—this; *lālasaḥ*—ardent desire.

Rādhā, upon seeing this face of Yours, which is like seeing the moon, Kṛṣṇa acts like a *cakora* acts.

evaṁ daśa.

Thus ten kinds of elliptical similes have been described so far.

8.31-32

upamānānupādāne dvidhā yathā,

These words illustrate the two kinds of elliptical *upamās* where there is an ellipsis of the *upamāna* (8.5) (8.10):

tvad-ānanasya sadṛśaṁ kim apīha na dṛśyate

tvat—Your; *ānanasya*—the face; *sadṛśam*—like; *kim api*—anything; *iha*—in this world; *na*—not; *dṛśyate*—seen.

O Rādhā, in this world there is nothing to which Your face can be compared.

iti vākya-gā.

Here the *upamā* occurs in a sentence.

nahi tvat-sadṛśī kvāpi rādhe kāpi vilokyate

nahi—not; *tvat-sadṛśī*—like You; *kva api*—anywhere; *rādhe*—O Rādhā; *kā api*—anyone; *vilokyate*—seen.

O Rādhā, You compare to no one in the world.

iti samāsa-gā.

Here the *upamā* occurs in a compound (*tvat-sadṛśī*).

8.33
ivādy-anupādāne dvaidhaṁ yathā,

Now examples of the two kinds of elliptical *upamās* are shown where there is only an ellipsis of a word of comparison:

aśanayati kusumam aśaniḥ
kusumati hālāhalaty amṛtam
hālāhalam apy amṛtati
samaye 'syā duḥkha-sukha-datve

aśanayati—acts like a thunderbolt; *kusumam*—a flower; *aśaniḥ*—a thunderbolt; *kusumati*—acts like a flower; *hālāhalati*—acts like poison; *amṛtam*—nectar; *hālāhalam*—poison; *api*—even; *amṛtati*—acts like nectar; *samaye*—at the time (of separation from Kṛṣṇa); *asyāḥ*—to Her (Rādhā); *duḥkha-sukha-datve*—when a painful thing gives happiness.

In separation from Kṛṣṇa, a time when a painful thing gives happiness, to Rādhā a flower is like a thunderbolt, a thunderbolt is like a flower, nectar is like poison, and poison is like nectar.

iyaṁ kvip-gā.

Here the *upamā* occurs because of the suffix *kvip.*[381]

381 This refers to the following verbs: (1) *aśanayati* (acts like a thunderbolt), (2) *kusumati* (acts like a flower), and (3) *hālāhalati* (acts like the *hālāhala* poison). Here *kvip* is applied in the sense of *[k]ya[ṇ]: kvacit kyaṅaḥ kvip,* "Sometimes *kyaṅ* is replaced by *kvip*" (HNV 611).

COMMENTARY

Viśvanātha Cakravartī: In separation from Kṛṣṇa, a time when a painful thing gives happiness, to Rādhā a flower is like a thunderbolt because the flower gives pain since it is an *uddīpana.* Similarly, a thunderbolt is like a flower because a thunderbolt removes the pain of separation by ending one's life. In the same way, nectar is like poison because it stops death and poison is like nectar because it immediately ends one's life. The idea is that, compared to life, death seems more pleasurable to Her.

8.34

nava-dhārādhara-śyāmam
abhirāmam idaṁ mahaḥ
ānayan nayanānandaṁ
kasya no harate manaḥ

nava-dhārādhara-śyāmam—blackish like a new rain cloud; *abhirāmam*—pleasing; *idam*—this; *mahaḥ*—complexion; *ānayan*—which brings; *nayana-ānandam*—happiness for the eyes; *kasya*—whose; *no*—not; *harate*—steals; *manaḥ*—mind.

This pleasing complexion, dark like a new raincloud, delights the eyes. Whose mind does it not steal?

iyaṁ samāsa-gā. **Here the *upamā* occurs in a compound.**

COMMENTARY

Viśvanātha Cakravartī glosses the compound in question, *nava-dhārādhara-śyāmam,* as: *navīna-meghasyeva śyāmam,* "blackish like a new raincloud."

8.35

dharmopamānayor lope dvaidhaṁ yathā,

Examples of the two kinds of elliptical *upamās* where there is an ellipsis of both the common quality and the *upamāna* are shown:

tammasi kiṁ ti piantī kaṭṭha-rasaṁ murali-vāaṇe kaṇha
jassa samo ṇatthi raso so iha ṇaare ghare ghare hoi
(Śaurasenī Prakrit)

tāmyasi kim iti piban kāṣṭha-rasaṁ muralī-vādane kṛṣṇa
yasya samo nāsti rasaḥ sa iha nagare gṛhe gṛhe bhavati
(Sanskrit rendering)

tāmyasi—you become despondent; *kim iti*—why?; *piban*—drinking; *kāṣṭha-rasam*—the juice of wood; *muralī-vādane*—while playing the flute; *kṛṣṇa*—O Kṛṣṇa; *yasya*—whose; *samaḥ*—equal; *na*—not; *asti*—is; *rasaḥ*—the nectar; *saḥ*—that; *iha*—this; *nagare*—in the village; *gṛhe gṛhe*—in every house; *bhavati*—is.

Kṛṣṇa, why are You drinking wood juice by playing the flute? Don't You know that matchless nectar is available in every house in this village?

atra yasya samo nāstīty upamāna-lopo dharma-lopaś ca. iyaṁ vākya-gā. ihaiva "jac-chariso ṇatthi raso" iti pāṭhe samāsa-gā.

In *jassa samo ṇatthi raso* (*yasya samo nāsti rasaḥ,* "The nectar is beyond compare") there is an ellipsis of both the *upamāna* and the common quality, and the elliptical *upamā* occurs in a sentence. However, if the reading were: *jac-chariso ṇatthi raso* (*yat-sadṛśo nāsti rasaḥ*), then the same elliptical *upamā* would occur in a compound.

8.36

dharmevādi-lope dvaidhaṁ yathā—"aśanayati kusumam" ity-ādau "hanta kadācid api tāsām" iti caturtha-caraṇe yadi syāt tadevādi-lope dharma-lope ca kvip-gā.

Examples of the two kinds of elliptical *upamās* where there is an ellipsis of both the common quality and the word of comparison are illustrated (8.13): If in verse 33 the fourth line (*samaye 'syā duḥkha-sukha-datve*) were replaced with: *hanta kadācid api tāsām* ("Alas! On occasion, to those women

[a flower is like a thunderbolt, a thunderbolt is like a flower, nectar is like poison, and poison is like nectar]"), then the verse would be an instance of an ellipsis of both the common quality and a word of comparison when the suffix *kvip* is used.

8.37

[This verse and the next are examples of the aforesaid variety of elliptical simile in a compound:]

rādhe śārada-pīyuṣa-mayūkha-mukhi maunatām
muñca pīyuṣa-vacanaiḥ siñca me karṇayor yugam

rādhe—O Rādhā; *śārada*—autumnal; *pīyuṣa-mayūkha*—[is like] the moon (whose rays are nectar); *mukhi*—O You whose face; *maunatām*—silence; *muñca*—give up; *pīyuṣa*—that are like nectar; *vacanaiḥ*—with the words; *siñca*—shower; *me*—My; *karṇayoḥ*—of ears; *yugam*—pair.

Rādhā, Your face is like the autumnal moon. Give up Your silence and shower My ears with the nectar of Your words.

COMMENTARY

The word *iva* (like) was elided in the formation of the compound *śārada-pīyuṣa-mayūkha-mukhi,* and no attribute in common is stated.

8.38

baddho rādhikayāpāṅga-latayā kṛṣṇa-kuñjaraḥ
tat keli-sādhanī-bhūto na gantuṁ kvacid arhati

atra dharmevādi-lope samāsa-gā.

baddhaḥ—has been bound; *rādhikayā*—by Rādhikā; *apāṅga*—with sidelong glances; *latayā*—[like] vines; *kṛṣṇa-kuñjaraḥ*—the elephant-like Kṛṣṇa; *tat*—therefore; *keli-sādhanī-bhūtaḥ*—having become a plaything; *na*—not; *gantum*—to go; *kvacit*—at any time; *arhati*—ought.

Rādhikā has bound the elephant-like Kṛṣṇa with Her vine-like sidelong glances, and so He has become Her toy and cannot leave Her at any time.

COMMENTARY

The word *iva* (like) was elided in the formation of the compounds *apāṅga-latā* and *kṛṣṇa-kuñjara.* In this kind of construction, however, the word *iva* is understood to be after the last word (*apāṅgaḥ latā iva iti apāṅga-latā tayā*) (*kṛṣṇaḥ kuñjaraḥ iva iti kṛṣṇa-kuñjaraḥ*). Moreover, those compounds can also be analyzed as metaphors: "She bound the Kṛṣṇa elephant with the vines of Her glances, thus it has become Her toy and cannot leave Her at any time."

8.39

upameya-lope kyaci tv ekā yathā,

There is only one kind of simile with an ellipsis of the *upameya.* It involves the suffix *kyac:*

komalāsi prakṛtyaiva śirīṣād api rādhike
aho mānasya māhātmyaṁ yena tvam aśanīyasi

komalā—soft; *asi*—You are; *prakṛtyā*—by nature; *eva*—only; *śirīṣāt*—than a *śirīṣa* flower; *api*—even; *rādhike*—O Rādhikā; *aho*—oh!; *mānasya*—loving anger; *māhātmyam*—the greatness; *yena*—because of which; *tvam*—You; *aśanīyasi*—like a thunderbolt.

Rādhikā, by nature You are even softer than a *śirīṣa* flower. Your pique is so huge that You become like a thunderbolt.

atrātmānam aśanīyasīti vaktavye ātma-śabdasyopameyasya lopaḥ.

Here the proper construction is: *ātmānam aśanīyasi,* "You consider Yourself to be like a thunderbolt." That is an ellipsis of the word *ātman* (Yourself), the *upameya.*

COMMENTARY

The rule governing *kyac* was mentioned in Commentary 8.28. In grammar, the *karma* should be mentioned in this situation as well, but the rhetoricians decided that the word *ātman* (self) as a *karma* can be elided, so that this constitutes an elliptical simile. The second sentence of the verse also involves an elision of the word of comparison and of the attribute in common.

8.40

dharmopameya-lope yathā,

An example of a simile with an ellipsis of both the common quality and the *upameya:*

jayati manobhava-siddhiḥ
kāpi śarac-candramaḥ-samaṁ dadhatī

jayati—is superexcellent; *manobhava*—of Cupid; *siddhiḥ*—perfect creation; *kā api*—a certain; *śarat*—in autumn; *candramaḥ*—the moon; *samam*—[something that is] like; *dadhatī*—that has; *cakita*—frightened; *mṛga-śāva*—like those of a young deer; *nayanā*—whose eyes; *nayana*—for the eyes; *ānandam*—bliss; *cakāra*—creates; *uccaiḥ*—greatly.

Glory to a certain perfect creation of Cupid that assumes the likeness of the autumnal moon.

ity atropameya-lope dharma-lopaś ca, śarac-candra-sama-lalitāsyeti yato na kṛtam.

Here, because we didn't say: *śarac-candra-sama-lalitāsyā,* "[The perfection is She,] whose face is beautiful like the autumnal moon," the common quality (beauty) was also omitted at the same time that the *upameya* (the face) was elided.

8.41

tri-lope samāsa-gā. pūrvasyottarārdham,

An example of an elliptical *upamā* where three constitutent elements (the common quality, the word of comparison, and the *upamāna*) are elided in a compound is in the following half verse, which completes the verse begun in the previous text:

cakita-mṛga-śāva-nayanā
nayanānandaṁ cakāroccaiḥ

cakita—frightened; *mṛga-śāva*—like a young doe; *nayanā*—whose eyes; *nayana-ānandam*—bliss for the eyes; *cakāra*—creates; *uccaiḥ*—intensely.

Her eyes are like those of a frightened fawn, and She provides intense bliss to the eyes.

atra mṛga-śāvasya nayane ivāyate nayane yasyā iti samāse upamānam, tad-dyotakam ivādi ca, tad-dharmaś ca, trayāṇāṁ luptatā—ity eka-viṁśatiḥ. pūrṇābhiḥ saha sapta-viṁśatiḥ.

The analysis of the compound *cakita-mṛga-śāva-nayanā* is: *cakita-mṛga-śāvasya nayane iva āyate nayane yasyāḥ* ("She whose eyes are wide like the eyes of a frightened young doe"). Thus in the compound, there is an ellipsis of the *upamāna* (the eyes of a doe), of a word of comparison, and of the common quality (wideness). In this way three elements are elided. Thus there are twenty-one kinds of elliptical *upamās,* and by including the six kinds of complete *upamās* there is a grand total of twenty-seven kinds of *upamās.*

Mālopamā

8.42
ekatvam upameyānām upamānām anekatā
dharmaikarūpya-vairūpye dvedhā mālopamā bhavet (10)

ekatvam—singularity; *upameyānām*—of the *upameyas* (subjects

of comparison); *upamānām*—of the *upamānas*[382] (standards of comparison); *anekatā*—the state of being more than one; *dharma*—of the common quality; *aikarūpya*—or sameness; *vairūpye*—where there is a difference; *dvedhā*—two kinds; *mālā-upamā*—a garland of similes; *bhavet*—is.

When there is one *upameya* but more than one *upamāna,* that is *mālopamā* (series of similes). There are two kinds: (1) The common quality is the same with each *upamāna,* and (2) The common quality is different with each *upamāna.*

8.43
upamā-prapañco 'yam. udāharaṇam,

***Mālopamā* is an expansion of *upamā.* For instance:**

mūla-sthiteneva mahorageṇa
latā daveneva kuraṅga-bālā
himāgameneva sarojinī sā
bhavad-viyogena dunoti rādhā

mūla-sthitena—situated at the root; *iva*—like; *mahā-urageṇa*—due to a great snake; *latā*—a creeper; *davena*—due to a forest fire; *iva*—like; *kuraṅga-bālā*—a baby deer; *hima*—of winter; *āgamena*—due to the coming; *iva*—like; *sarojinī*—a lotus flower; *sā*—that; *bhavat*—from You; *viyogena*—because of separation; *dunoti*—suffers; *rādhā*—Rādhā.

Like a creeper constricted by a huge python, like a fawn surrounded by a forest fire, and like a lotus afflicted by the approach of winter, Rādhā suffers, because of separation from You.

atra dharmaikarūpyam.

Here the common quality is the same with each *upamāna.*

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382 To conform to the *anuṣṭup* meter, *upamānānām* was written *upamānām.*

COMMENTARY

Viśvanātha Cakravartī: Here the common quality of being a source of misery is the same between the *upameya* and each *upamāna.*

8.44

trailokya-sampad iva nirbhara-garva-hetur
mādhvīka-pītir iva vihvalatā-vidhātrī
prasvāpanāstra-phalikeva manobhavasya
tvaṁ jñāna-viplava-karī mama bhāsi rādhe

trailokya—of the three worlds; *sampat*—the opulence; *iva*—like; *nirbhara*—excessive; *garva*—of pride; *hetuḥ*—a cause; *mādhvīka*—honey wine; *pītiḥ*—drinking; *iva*—like; *vihvalatā*—agitation; *vidhātrī*—which causes; *prasvāpana*—which causes sleep; *astra*—of the arrow; *phalikā*—the arrowhead; *iva*—like; *manobhavasya*—of Cupid; *tvam*—You; *jñāna-viplava-karī*—destroying My judgement; *mama*—My; *bhāsi*—appear to be; *rādhe*—O Rādhā.

O Rādhā, like sovereignty over the three worlds causes great pride, like drinking sweet wine causes agitation, and like the arrowhead of Cupid's sleep-inducing arrow removes agitation, You cloud My perception of time.

atra vairūpyaṁ nānā-vidhatvāt.

Here, due to the variegatedness, the common quality is different with each *upamāna.*

2. Rasanopamā

8.45

upameyasyopamātvam uttarottarato yadi
abhinna-bhinna-hetutve dvidhā sā rasanopamā (11)

upameyasya—of the *upameya; upamātvam*—becoming the *upamāna; uttara-uttarataḥ*—in succession; *yadi*—if; *abhinna*—

same; *bhinna*—different; *hetutve*—where the [common] attribute[383]; *dvidhā*—two kinds; *sā*—that; *rasanā-upamā*—chain of similes.

If the *upameya* in one instance is turned into an *upamāna* in the next, and so on in succession, that is *rasanopamā* (chain of similes). There are two kinds, depending on whether the common attribute is the same in each case or is different in each case.

8.46

yathā,
ākṛtir iva te prakṛtiḥ prakṛtir iva vyavahṛtiḥ sumukhi
vyavahṛtir iva sat-kīrtī ramyā ramaṇī-sabhāsu sakhi rādhe

ākṛtiḥ—form; *iva*—like; *te*—your; *prakṛtiḥ*—nature; *prakṛtiḥ*—nature; *iva*—like; *vyavahṛtiḥ*—conduct; *su-mukhi*—O girl with a beautiful face; *vyavahṛtiḥ*—conduct; *iva*—like; *sat-kīrtiḥ*—pure fame; *ramyā*—charming; *ramaṇī*—of beautiful young women; *sabhāsu*—in the assemblies; *sakhi*—O friend; *rādhe*—O Rādhā.

O Rādhā, dear friend with a beautiful face, Your nature is charming like Your form, Your conduct is charming like your nature, and Your pure fame is charming like Your conduct. In the assembly of beautiful young women, You alone are supreme.

abhinna-dharmā.

Here the common attribute is the same in each case.

8.47

vapur iva madhuraṁ rūpaṁ
rūpam ivānanda-dāyi guṇa-vṛndam
guṇa-vṛndam iva viśuddhaṁ
yaśaḥ kṛśāṅgī-sabhāsu tava rādhe

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383 Here the word *hetu* means *dharma* (attribute): In the same context, Mammaṭa writes *abhinna-bhinna-dharmatve* (preliminary to *Kāvya-prakāśa* verse 412).

vapuḥ—the excellence of each limb; *iva*—like; *madhuram*—sweet; *rūpam*—form; *rūpam*—form; *iva*—like; *ānanda-dāyi*—give bliss; *guṇa-vṛndam*—multitude of qualities; *guṇa-vṛndam*—multitude of qualities; *iva*—like; *viśuddham*—pure; *yaśaḥ*—fame; *kṛśāṅgī-sabhāsu*—in the assemblies of slender women; *tava*—Your; *rādhe*—O Rādhā.

Your form is sweet like the excellence of each of Your limbs, Your qualities give bliss like Your form, and Your fame is pure like Your qualities. O Rādhā, in the assembly of slender young women You alone are supreme.

bhinna-dharmā. **Here the common quality is different in every instance.**

3. Ananvaya

8.48

ekasyaivopamānopa-
meyatve 'nanvayopamā
eka-vākye (12abc)

ekasya—of one thing; *eva*—only; *upamāna-upameyatve*—when there is the quality of being both the *upamāna* and the *upameya; ananvaya-upamā*—self-comparison (*ananvayopamā*); *eka-vākye*—in a single sentence.

When in a single sentence one thing is both the *upamāna* and the *upameya,* that is *ananvaya* (self-comparison).

upamānāntarāsambandho 'nanvayaḥ.

It is called *ananvaya* (without a connection) because there is no connection with another *upamāna.*

8.49

yathā,

āloki sā bāla-kuraṅga-netrā
rādheva rādhā bhuvane 'dvitīyā
adyāpi me santi mano-nikhātās
te tat-kaṭākṣā iva tat-kaṭākṣāḥ

āloki—was seen; *sā*—that well-known; *bāla*—young; *kuraṅga*—like [the eyes of] a deer; *netrā*—whose eyes; *rādha*—Rādhā; *iva*—like; *rādhā*—Rādhā; *bhuvane*—in the world; *advitīyā*—without a second; *adya*—now; *api*—also; *me*—My; *santi*—are; *manaḥ*—heart; *nikhātāḥ*—piercing; *te*—those; *tat*—of Hers; *kaṭa-akṣāḥ*—sidelong glances; *iva*—like; *tat*—of Hers; *kaṭa-akṣāḥ*—sidelong glances.

Today I saw Rādhā, the doe-eyed girl. Rādhā is like Rādhā. There is no one like Her in the world. Even now those sidelong glances of Hers, which can only be compared to themselves, pierce My heart.

4. Upameyopamā

8.50
viparyāsa
upameyopamā dvayoḥ (12cd)

dvayor upamānopameyayor viparyāse upameyopamā.
viparyāse—when there is switching; *upameya-upamā*—reciprocal comparison; *dvayoḥ*—of both (the *upamāna* and the *upameya*).

When two things alternately occupy the position of *upamāna* and *upameya,* that is *upameyopamā* (reciprocal comparison).

COMMENTARY

The distinction between *ananvaya* and *upameyopamā* is that in the former the same thing is compared to itself for the purpose of excluding the possibility of another thing similar to it, while in *upameyopamā* two things are compared together alternately for the purpose of excluding a third thing similar to the two mentioned.

8.51

yathā,
tanur iva śobhā śobhe-
va tanur garimeva madhurimā tasyāḥ
atha madhurimeva garimā
rādhāyāḥ kim aparaṁ brūmaḥ

tanuḥ—body; *iva*—like; *śobhā*—beauty; *śobhā*—beauty; *iva*—like; *tanuḥ*—body; *garimā*—greatness; *iva*—like; *madhurimā*—sweetness; *tasyāḥ*—Her; *atha*—then; *madhurimā*—sweetness; *iva*—like; *garimā*—greatness; *rādhāyāḥ*—of Rādhikā; *kim*—what; *aparam*—else; *brūmaḥ*—can we say.

What else can we say? Rādhā's beauty is like Her body, and Her body is like Her beauty. Her sweetness is like Her greatness, and Her greatness is like Her sweetness.

8.52

yathā vā,
harir iva rādhā rādhe-
va harir garimeva madhurimā ca tayoḥ
atha madhurimeva garimā
mahimeva kṛpā kṛpeva mahimā

hariḥ—Hari; *iva*—like; *rādhā*—Rādhā; *rādhā*—Rādhā; *iva*—like; *hariḥ*—Hari; *garimā*—dignity; *iva*—like; *madhurimā*—sweetness; *ca*—and; *tayoḥ*—of the both of Them; *atha*—then; *madhurimā*—sweetness; *iva*—like; *garimā*—dignity; *mahimā*—greatness; *iva*—like; *kṛpā*—mercy; *kṛpā*—mercy; *iva*—like; *mahimā*—greatness.

Rādhā is like Hari, and Hari is like Rādhā. Their sweetness is like Their dignity and Their dignity like Their sweetness. Moreover Their mercy is like Their greatness and Their greatness is like Their mercy.

iyam evānyonyopamā.

Upameyopamā* is also called *anyonyopamā.

8.53

upamānasya nindāyām ayogyatve niṣedhataḥ
praśaṁsā yopameyasya sopameyopamāparā (13)

yatreti śeṣaḥ.
upamānasya—of the *upameya; nindāyām*—when there is criticism; *ayogyatve*—on account of unsuitability; *niṣedhataḥ*—because of dismissal; *praśaṁsā*—praise; *yā*—which; *upameyasya*—of the *upameya; sā*—that; *upameyopamā*—*upameyopamā; aparā*—another.

In addition, *upameyopamā* can occur in one of two ways: (1) There is criticism of the *upamāna,* or (2) There is praise of the *upameya* due to the dismissal of the *upamāna* on account of unsuitability.

8.54

yathā,
kalpadrume sthāvaratā dṛḍhatvaṁ
cintāmaṇau kāma-gavīṣu gotvam
sva-bhakta-saṅkalpa-vidher vidhāne
he nātha kṛṣṇa tvam iva tvam eva

kalpadrume—in the desire-tree; *sthāvaratā*—immobility; *dṛḍhatvam*—hardness; *cintāmaṇau*—in the wish-fulfilling jewel; *kāma-gavīṣu*—in the wish-fulfilling cows; *gotvam*—cowness; *sva-bhakta*—of the devotees; *saṅkalpa*—of the desires; *vidheḥ*—for the fulfillment; *vidhāne*—in arranging; *he nātha*—O Lord; *kṛṣṇa*—O Kṛṣṇa; *tvam*—Yourself; *iva*—like; *tvam*—You; *eva*—alone.

A desire-tree is immobile, a wish-fulfilling jewel is hard, and wish-fulfilling cows are just cows. O Lord Kṛṣṇa, when it comes to fulfilling Your devotees' desires, only You are like You.

atropamānasya nindā.

The above verse illustrates criticism of the *upamānas.*

8.55

indīvaraṁ vā dalitāñjanaṁ vā
navāmbudo vā maghavan-maṇir vā
kṛṣṇasya dhāmnaḥ sadṛśaṁ na kiñcit
tadīya-dhāmeva tadīya-dhāma

indīvaram—a blue lotus; *vā*—or; *dalita-añjanam*—black eyeliner (*kajjala*); *vā*—or; *nava-ambudaḥ*—a new raincloud; *vā*—or; *maghavan-maṇiḥ*—Indra's gem (the sapphire); *vā*—or; *kṛṣṇasya*—of Kṛṣṇa; *dhāmnaḥ*—to the complexion; *sadṛśam*—similar; *na*—not; *kiñcit*—anything; *tadīya-dhāma*—His complexion; *iva*—like; *tadīya-dhāma*—His complexion.

Nothing, not even a blue lotus, eyeliner, a raincloud, or a sapphire, can compare to Kṛṣṇa's luster. Only Kṛṣṇa's luster is like Kṛṣṇa's luster.

atrāyogyatve niṣedhaḥ. evam anye'pi bahavaḥ santi, grantha-gaurava-bhayān nodāhriyante.

The verse shows a negation of *upamānas* on account of their unsuitability. There are many other kinds of *upameyopamā,* but they are not mentioned out of fear of increasing the size of the treatise.

COMMENTARY

These two categories of *upameyopamā* are Kavi Karṇapūra's invention. Each one is a mix of *ananvaya* (8.48) and *pratīpa* (8.277).

5. Asambhavopamā

8.56
asambhāvyaṁ samudbhāvyopamāne 'sambhavopamā (14)

yā kriyata iti śeṣaḥ.
asambhāvyam—something that is impossible; *samudbhāvya*—having imagined; *upamāne*—in the object of comparison; *asambhava-upamā*—impossible comparison.

When a comparison is made by imagining something impossible in the *upamāna,* that is *asambhavopamā* (impossible comparison).

8.57
yathā,
pūrṇaḥ sadaivāstu sudhāmayūkhaḥ
kalaṅka-hīnaś ca sadaiva bhūyāt
nāyaṁ cakorair api pīyatāṁ ca
rādhe tvad-āsyena tulāṁ bibhartu

pūrṇaḥ—full; *sadā*—always; *eva*—only; *astu*—let ir become; *sudhā-mayūkhaḥ*—the moon ("nectar-rayed"); *kalaṅka*—of spots; *hīnaḥ*—devoid; *ca*—and; *sadā*—always; *eva*—only; *bhūyāt*—let it become; *na*—not; *ayam*—this (the moon); *cakoraiḥ*—by *cakora* birds; *api*—even; *pīyatām*—let it be drunk; *ca*—and; *rādhe*—O Rādhā; *tvat-āsyena*—to Your face; *tulām*—equal; *bibhartu*—[then] it could become.

Rādhā, let the moon become always full, let it forever become spotless, and let it not be drunk by *cakora* birds—only then could it be compared to Your face.

COMMENTARY
Kavi Karṇapūra invented *asambhavopamā.* It is exactly the same as the third variety of *atiśayokti* (8.119) except that the word "if" is not used here. This verse is based on the *pratīpa* ornament and is almost the same as his example of the third variety of *atiśayokti.*

6. Utprekṣā

8.58

sambhāvanopamānenopameyotkarṣa-hetukā
utprekṣā nūnam ity-ādi-śabda-dyotyā (15abcd)

sambhāvanā—imagination; *upamānena*—by means of the object of comparison; *upameya*—of the subject of the comparison; *utkarṣa*—is the elevation; *hetukā*—whose purpose; *utprekṣā*—poetical fancy; *nūnam iti-ādi*—*nūnam* and so on; *śabda*—by the words; *dyotyā*—indicated.

***Utprekṣā* is a fanciful assumption for the sake of exalting the *upameya* through the *upamāna.* It is indicated by the word *nūnam* and so on.**

utprekṣā-nāmālaṅkāraḥ. sambhāvanā hetv-antaropanyāsena vitarkanam. nūnaṁ-manye-śaṅke-iva-dhruvaṁ-nu-kiṁ-kimutety-ādayo nūnam-ādayaḥ.

***Sambhāvanā* is an assumption by putting forward another reason (usually an imagined attribute). The words that signal an *utprekṣā* are: *nūnam* (certainly), *manye* (I think), *śaṅke* (I suspect), *iva* (as if), *dhruvam* (for sure), *nu* (surely), *kim* (whether), *kim uta* (certainly), and so on.**

COMMENTARY

In English rhetoric, *utprekṣā* corresponds to conceit. A simple instance of *utprekṣā* is: *nūnaṁ tasyā mukhaṁ candraḥ,* "Indeed, her face is a moon." If the imagination is blatant, a word expressive of *utprekṣā* is not required. However, sometimes such a wording fits in a category of the *virodha* ornament (contradiction) (8.168). Moreover, the difference between the usage of the word *iva* in a simile and its usage in an *utprekṣā* is that the latter involves a fanciful imagination.

There are various ways of constructing an *utprekṣā.* All ornaments that consist of a comparison are meant to exalt the *upameya*

(subject of the comparison), also called *prakṛta* (or *prastuta,* the subject of description). Often, the particularity of *utprekṣā* is that the *upāmana* is imagined to have a fanciful attribute. Dr. Kāṇe comments: "Appaya-dīkshita bases the difference upon the existence of adjectives or attributes that would contribute towards the poetic representation of the identity of the *prakṛta* and *aprakṛta.*"[384]

In that regard, Nāgeśa Bhaṭṭa explains the derivation: *utkaṭā prakṛṣṭasyopamānasyekṣā jñānam utprekṣā,* "*Utprekṣā* is an over-the-top (*ut* = *utkaṭā*) perception (*īkṣā* = *jñānam*) of an eminent standard of comparison (*pra* = *prakṛṣṭasya upamānasya*)" (*Uddyota* 10.92). But sometimes an *utprekṣā* does not involve a comparison.

8.59

yathā,

naṣṭo naṣṭaḥ prati-kuhu muhuḥ pūrṇatām eti candro
rākāṁ rākāṁ prati na tu bhaved anya-rūpaḥ kadāpi
nānyo hetus tad iha lalite vīkṣya vīkṣya tvad-āsyaṁ
nūnaṁ dhātā tam aticaturo nirmimīte 'numāsam

naṣṭaḥ naṣṭaḥ—disappears; *prati-kuhu*—on every new moon (*amāvasyā*); *muhuḥ*—again; *pūrṇatām*—fullness; *eti*—attains; *candraḥ*—the moon; *rākāṁ rākāṁ prati*—on every *pūrṇimā*; *na*—not; *tu*—but; *bhavet*—is; *anya-rūpaḥ*—having a different form; *kadā api*—at any time; *na*—not; *anyaḥ*—other; *hetuḥ*—reason; *tat*—therefore; *iha*—in this regard; *lalite*—O Lalitā; *vīkṣya vīkṣya*—after seeing again and again; *tvat-āsyam*—your face; *nūnam*—certainly; *dhātā*—the creator; *tam*—it (the moon); *aticaturaḥ*—very intelligent; *nirmimīte*—creates; *anumāsam*—every month.

The moon disappears on every Amāvasyā and again attains fullness on every Pūrṇimā. It never has another form. The other reasons are not true. Therefore, Lalitā, it must be that the intelligent creator, repeatedly contemplating on your face, recreates the moon every month.

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384 Kane, P.V. (1995) *The Sāhitya-darpaṇa,* Delhi, Motilal Banarsidass, p. 150.

COMMENTARY

Viśvanātha Cakravartī: The implied meaning is this: After creating the entire world, the creator beheld Lalitā's face and desired to create something similar to it. Thus, from *amāvasyā* up until *pūrṇimā,* he set to work creating the full moon. But then, seeing that the full moon didn't compare to Lalitā's face, out of frustration, he began to destroy it little by little beginning from *pratipat.* In this way, he removed all trace of the full moon by *amāvasyā,* and from *amāvasyā* he began again to create another moon, hoping that it would resemble Lalitā's face. Even now the creator does this. His attempts have not ceased (*Subodhinī*).

In other words, during the new moon, people assume that the moon retains its form and can be seen from another part of the globe; however, here the poet's intention is to express that the moon simply does not exist on Amāvasyā because the creator completely eradicates it. The *utprekṣā* consists in imagining that the moon has the aforesaid mode of being.

8.60

yathā vā—utkīrṇair ivety-ādi. yathā vā—

Another instance of *utprekṣā* is in the verse that begins *utkīrṇair iva* (2.28). This is another example:

jṛmbhānubandha-vikasad-vadanodarāṇāṁ
candraḥ kareṇa kṛpayeva kumudvatīnām
nirvāpya gāḍha-virahānalam ujjvalantam
aṅgāra-puñjam iva karṣati bhṛṅga-saṅgham

jṛmbha—to yawn; *anubandha*—due to beginning; *vikasat*—open; *vadana-udarāṇām*—whose face-holes (mouths); *candraḥ*—the moon; *kareṇa*—with its hands (rays); *kṛpayā*—out of mercy; *iva*—as if; *kumudvatīnām*—of the night-blooming lotuses; *nirvāpya*—after extinguishing; *gāḍha*—intense; *viraha*—of separation; *analam*—fire; *ujjvalantam*—blazing; *aṅgāra*—of charcoal; *puñjam*—piles; *iva*—like; *karṣati*—extricates; *bhṛṅga*—of bumblebees; *saṅgham*—a bunch.

As if out of kindness, the moon extinguishes with its rays the fire of intense separation felt by the night-blooming lotuses, whose mouths open as they begin to yawn. Thus the moon extricates the ensnared bumblebees, which look like piles of charcoal.

COMMENTARY

Viśvanātha Cakravartī: The exchange between the night-blooming lotuses and the bees is as follows: At night, the night-blooming lotuses are open and bumblebees enter them to drink their flower nectar, but when those lotuses close upon seeing the sun, the bumblebees get stuck inside. Later, when these night-blooming lotuses bloom at twilight due to seeing the moon, the bumblebees are able to escape. These same black bumblebees are imagined to be burnt piles of charcoal remaining after the extinguished fire of separation (*Subodhinī*).

The verse features two expressed *utprekṣās:* (1) *kṛpayā iva* (as if out of kindness), and (2) *aṅgāra-puñjam iva* (they look like piles of charcoal).

8.61

yathā vā,

śrīvatsasya ca kaustubhasya ca ramā-devyāś ca garhā-karo
rādhā-pāda-saroja-yāvaka-raso vakṣaḥsthala-stho hareḥ
bālārka-dyuti-maṇḍalīva timiraiś chandena bandī-kṛtā
kālindyāḥ payasīva pīva-vikacaṁ raktotpalaṁ pātu vaḥ

śrīvatsasya—of the Śrīvatsa mark; *ca*—and; *kaustubhasya*—of the Kaustubha jewel; *ca*—and; *ramā-devyāḥ*—of Lakṣmī; *ca*—and; *garhā-karaḥ*—rebukes; *rādhā-pāda-saroja*—from the lotus feet of Rādhā; *yāvaka-rasaḥ*—the wet lac; *vakṣaḥ-sthala-sthaḥ*—situated on the chest; *hareḥ*—of Hari; *bāla-arka*—of the newly risen sun; *dyuti*—of light; *maṇḍalī*—a multitude; *iva*—like; *timiraiḥ*—by darkness; *chandena*—forcibly; *bandī-kṛtā*—seized; *kālindyāḥ*—of the Kālindī (Yamunā); *payasi*—in the water; *iva*—like; *pīva*—wide; *vikacam*—open; *rakta-utpalam*—a red lotus; *pātu*—may it protect; *vaḥ*—all of you.

The wet lac of Rādhā's lotus feet on Hari's chest rebukes Śrīvatsa, the Kaustubha, and indeed even Lakṣmī herself. It is like the many rays of the newly risen sun forcibly swallowed up by darkness, or like a full-blown red lotus in the waters of the Yamunā. May that wet lac from Rādhā's lotus feet protect you.

atra iva utprekṣāyām, tulyādau sarvatra sambhāvanam eva.

Here the word *iva* (like) is used in the sense of a fanciful assumption. Thus, when a word such as *tulya* is used in the sense of a fanciful assumption, that is an *utprekṣā.*

COMMENTARY

Both the darkness and the Yamunā's water are blackish like Kṛṣṇa's chest, and both the rays of the newly-risen sun and the red lotus are reddish like the lac from Rādhā's lotus feet.

7. Sandeha

8.62

sa saṁśayaḥ (15d)
bhedānuktau tad-uktau tu
sandehaḥ (16ab)

sandeha-nāmālaṅkāraḥ.
saḥ—that; saṁśayaḥ—doubt; *bheda*—of a distinction; *anuktau*—when there is no expression; *tat*—of that (the distinction); *uktau*—when there is an expression; *tu*—but; *sandehaḥ*—doubt.

***Sandeha* is a poetical doubt. There are two varieties: (1) The distinction between the *upameya* and the *upamāna* is not expressed, and (2) The distinction between the *upameya* and the *upamāna* is expressed.**

8.63

krameṇodāharaṇe,

The two varieties are illustrated in sequence:

rādhe mukhaṁ tava vidhur nu saro-ruhaṁ nu
netre ca khañjana-yugaṁ nu cakorakau nu
mūrtiś ca kāñcana-lataiva nu candrikā nu
dhātā nu pañca-viśikho nu raso nu vādyaḥ

rādhe—O Rādhā. *mukham*—face; *tava*—Your; *vidhuḥ*—a moon; *nu*—whether; *saro-ruham*—a lotus; *nu*—whether; *netre*—two eyes; *ca*—and; *khañjana*—of wagtail birds; *yugam*—a pair; *nu*—whether *cakorakau*—two *cakora* birds; *nu*—whether; *mūrtiḥ*—form; *ca*—and; *kāñcana*—golden; *latā*—a creeper; *eva*—just; *nu*—whether; *candrikā*—a ray of moonlight; *nu*—whether; *dhātā*—the creator (Brahmā); *nu*—whether; *pañca-viśikhaḥ*—Cupid, who has five arrows; *nu*—whether[385]; *rasaḥ—rasa; nu*—whether; *vā*—or; *ādyaḥ*—origin, i.e. creator.

Rādhā, is this face of Yours a moon or a lotus? Are Your eyes a pair of *khañjana* birds or a pair of *cakoras*? Is Your form a golden creeper or moonlight? And is Your creator Brahmā, Cupid, or perhaps even *śṛṅgāra-rasa* itself?

8.64

[Here a distinction is made:]

meghaḥ kim eṣa sa kathaṁ dharaṇau kim asmiṁś
candro 'yaṁ asya vigataḥ kva nu vā kalaṅkaḥ
mālā kim atra taḍitaḥ sthiratā kva tasyāḥ
kṛṣṇaḥ kim eṣa su-mukhaḥ sakhi pīta-vāsāḥ

meghaḥ—a cloud; *kim*—whether; *eṣaḥ*—this, Śyāmasundara; *saḥ*—He; *katham*—how; *dharaṇau*—on the earth; *kim*—whether; *asmin*—in this object; *candraḥ*—moon; *ayam*—well-known; *asya*—of this object; *vigataḥ*—gone; *kva nu vā*—where indeed; *kalaṅkaḥ*—the spots; *mālā*—a chain; *kim*—whether; *atra*—on this objectperson; *taḍitaḥ*—of lightning; *sthiratā*—motionlessness;

385 Viśvanātha Cakravartī: Here the word *nu* is used in the sense of *vikalpa* (option); In this doubt the distinction between the *upameya*, the face, and the *upamāna*, the moon, is not made (the possibility of the face being a moon is not rejected).

kva—when; *tasyāḥ*—its (the chain of lightning's); *kṛṣṇaḥ*—Kṛṣṇa; *kim*—whether; *eṣaḥ*—this person; *su-mukhaḥ*—beautiful-faced; *sakhi*—O friend; *pīta-vāsāḥ*—whose clothes are yellow.

Is this a cloud? If so, why is it on the ground? Is that the moon that we see here? If it is the moon, where are its spots? Is that a chain of lightning on it? Since when does a chain of lightning remain motionless? Or perhaps, *sakhī,* this is beautiful-faced Kṛṣṇa, who wears yellow garments.

nātra sa kathaṁ dharaṇāv iti sandehocchedaḥ, api tu tat-paripoṣa eva, etena niścayānto 'yaṁ na bhavati. kṛṣṇaḥ kim eṣa iti kiṁ-śabdo niścayaṁ bādhate.

In this verse, the words *sa kathaṁ dharaṇau* (Then why is it on the ground?) do not end the doubt but rather nourish it. Therefore this doubt is not *niścayānta* (a doubt that ends in certainty). Indeed the words *kṛṣṇaḥ kim eṣaḥ* (Is this Kṛṣṇa?) remove any certainty.

COMMENTARY

Mammaṭa and Viśvanātha Kavirāja subdivide *sandeha* in three varieties: (1) *śuddha* (the doubt always remains), (2) *niścaya-garbha* (uncertainty in the beginning and in the end, but certainty in the middle), and (3) *niścayānta* (certainty at the end). Kavi Karṇapūra's three verses are respective examples of each kind. In the above example, there is certainty that He is not a cloud and so on.

8.65

sa yathā,

This illustrates a doubt that ends in certainty:

megho nāyaṁ vraja-pati-suto nāpi saudāminīyaṁ
pītaṁ vāsaḥ sura-dhanur idaṁ naiṣa barhāvataṁsaḥ
bālākīyaṁ na khalu vitatiḥ paśya muktāvalīyaṁ
viśrabdhā tvaṁ vihara śaradi prāvṛṣaḥ ko 'vakāśaḥ.

meghaḥ—a cloud; *na*—not; *ayam*—this; *vraja-pati-sutaḥ*—the son of king of Vraja; *na*—not; *api*—and; *saudāminī*—lightning; *ayam*—this; *pītam*—yellow; *vāsaḥ*—garments; *sura-dhanuḥ*—a rainbow (literally: bow of the gods); *idam*—this; *na*—not; *eṣaḥ*—this; *barha*—of peacock feathers; *avataṁsaḥ*—an ornament; *bālākī*—of *balāka* birds (cranes); *ayam*—this; *na*—not; *khalu*—indeed; *vitatiḥ*—a row; *paśya*—see; *muktā*—of pearls; *āvalī*—a row; *iyam*—this; *viśrabdhā*—being confident; *tvam*—you; *vihara*—enjoy pastimes; *śaradi*—in autumn; *prāvṛṣaḥ*—of rains; *kaḥ*—what; *avakāśaḥ*—chance.

Look, this is not a cloud. It's Kṛṣṇa. And this is not lightning. It's His yellow garments. This is not a rainbow. It's His peacock-feather ornament. And this is not a row of cranes. It's His pearl necklace. Indeed what chance is there of rains in autumn? Therefore you should confidentally enjoy pastimes with Him.

COMMENTARY

Clouds, lightning, rainbows, and cranes are seen in the rainy season, not in autumn. In this way the *gopī* is re-assuring her friend: she can be confident that what she is seeing in front of her is Kṛṣṇa. The format of this example is the reverse of the *apahnuti* ornament (8.84).

8. Rūpaka

8.66

rūpakaṁ tu tat
yat tādātmyaṁ dvayoḥ (16bc)

rūpakam—superimposition, metaphor; *tu*—but; *tat*—that; *yat*—which; *tādātmyam*—sameness of identity; *dvayoḥ*—of two things.

When the *upamāna* and the *upameya* are treated as identical, that is *rūpaka* (metaphor).

dvayor upamānopameyayoḥ. atiśayābhedād apahnuta-bhedatvaṁ tādātmyam.

The concealment of difference due to an extreme similarity is called *tādātmya.*

COMMENTARY

The name *rūpaka* is appropriate, as in it the *viṣayī* (*āropyamāṇa* or *upamāna*) imposes its form (*rūpa*) on the *viṣaya* (*āropa-viṣaya* or *upameya*). In this regard, Ruyyaka says: *viṣayiṇā viṣayasya rūpavataḥ karaṇād rūpakam,* "*Rūpaka* is so named because the *viṣayī* makes the *viṣaya* possess its form" (*Alaṅkāra-sarvasva*). For example, in *mukha-candraḥ* (moon face), the moon, the *upamāna* (standard of comparison), makes the face, the *upameya,* possess its shape.

8.67

tac ca
dvidhaiveti vidur budhāḥ
samasta-vastu-viṣayam
eka-deśa-vivarti ca (16cdef)
āropyamāṇaś cāropa-
viṣayo yatra śabda-gau
tad-ādiḥ (17abc)

ādiḥ samasta-vastu-viṣayam.

tat—that (*rūpaka*); *ca*—and; *dvidhā*—two fold; *eva*—only; *iti*—thus; *viduḥ*—know; *budhāḥ*—the learned persons; *samasta-vastu-viṣayam*—complete; *eka-deśa-vivarti*—partial ("existing in one place")'; *ca*—and; *āropyamāṇaḥ*—the thing being superimposed (the *viṣayī* or *upamāna*); *ca*—and; *āropa-viṣayaḥ*—the object upon which something is superimposed (the *viṣaya* or *upameya*); *yatra*—where; *śabda-gau*—understood from the words themselves (i.e. expressed); *tat-ādiḥ*—the first kind of that [*rūpaka*].

Learned persons know these two kinds of *rūpakas:* (1) *samasta-vastu-viṣaya* (complete set of metaphors), and (2) *eka-deśa-vivarti* (partial set of metaphors). The first kind occurs when all the *upamānas* and all the *upameyas* are expressed.

8.68
āropyamāṇaḥ śābda ārthaś ca tat-param (17cd)

āropyamāṇaḥ—the thing being superimposed (the *upamāna*); *śābdaḥ*—directly expressed; *ārthaḥ*—inferred; *ca*—and; *tat-param*—the other kind of that [*rūpaka*].

The second kind occurs when some of the *upamānas* are expressed while one or more are implied.

param eka-deśa-vivartitvam. śābdaḥ śabdopāttaḥ, ārtho 'rtha-gamyaś ca. kaścic chābdaḥ, kaścid artha-maryādayāvaseya iti eka-deśa-vivartitvam.

The second kind of *rūpaka* is called *eka-deśa-vivarti.* In the *sūtra, śābda* means "understood from the words" (expressed) and *ārtha* means "understood from the meanings" (implied). This means some *upamānas* are understood from the words while another is understood through the limitations of context. Therefore this variety is called *eka-deśa-vivarti* (existing in a special way in one place).

8.69
krameṇodāharaṇe,

Two examples are shown in order:

udañcad-vakṣoja-stavaka-namitā bāhu-viṭapa-
dvayī dole ramyā smita-kusuma-saurabhya-subhagā
iyaṁ sandhyā-rāga-chavila-mṛdu-pāṇy-aṅguli-dalā
navīnā te rādhe vilasati tanū-ratna-latikā

udañcat—raised; *vakṣoja*—in the form of the breasts; *stavaka*—by the bunches of flowers; *namitā*—weighed down; *bāhu*—in the form of the arms; *viṭapa*—of branches; *dvayī*—whose pair; *dole*—in the matter of swinging to and fro; *ramyā*—pleasing; *smita*—in the form of the smile; *kusuma*—of the flower; *saurabhya*—on account of the fragrance; *subhagā*—charming; *iyam*—this; *sandhyā-*

rāga—the color of twilight (i.e. red); *chavila*—possess the color; *mṛdu*—soft; *pāṇi*—on the hand; *aṅguli*—in the form of the fingers; *dalā*—whose leaves; *navīnā*—fresh; *te*—Your; *rādhe*—O Rādhā; *vilasati*—appears beautiful; *tanū*—in the form of the body; *ratna*—jewelled; *latikā*—creeper.

Rādhā, the fresh jewelled creeper of Your body appears beautiful, being weighed down by the two bunches of flowers that are Your breasts. Its branches, Your arms, move pleasantly to and fro and its fragrance, Your smile, is most charming. Its leaves, Your soft fingers, possess the reddish hue of twilight.

atra samasta-vastu-viṣayam āropyamāṇāropa-viṣayayoḥ śabdopāttatvāt.

This is *samasta-vastu-viṣaya* (the whole set of metaphors) because all the *upamānas* and all the *upameyas* are expressed.

COMMENTARY

In this variety of *rūpaka,* there is a main metaphor, and corresponding subordinate metaphors are built upon it, thus the metaphors collectively paint a whole picture. For example, here the main metaphor is *tanu-ratna-latikā* (a jewelled creper in the form of a body). The *upamāna* is the creeper, and the *upameya* is Rādhā's body. Upon this main metaphor are built the following subordinate metaphors: (1) *udañcad-vakṣoja-stavaka* (the bunches of flowers in the form of raised breasts), (2) *bāhu-viṭapa-dvaya* (a pair of branches in the form of arms), (3) *smita-kusuma-saurabhya* (the fragrance of the flower in the form of a smile), and (4) *mṛdu-pāṇy-aṅguli-dalā* (leaves in the form of fingers of the soft hand).

8.70

prasūnair nānābhaiḥ smita-malinimāruṇya-piśunair
lasan-nānā-bhāvā madhupa-gaṇa-jhaṅkāra-kalahā
śriyā sārdhaṁ spardhāṁ bata vidadhatī gokula-pater
urasyā rasyānām upari vana-mālā vijayate

prasūnaiḥ—with flowers; *nānā-ābhaiḥ*—of various colors; *smita*—smile, i.e. joy (*prasāda*); *malinima*—blackness, i.e. insolence (*vāmya*); *āruṇya*—redness, i.e. passion (*anurāga*); *piśunaiḥ*—indicating; *lasat*—splendid; *nānā-bhāvā*—variegated; *madhupa-gaṇa*—of the bees; *jhaṅkāra*—in the form of the buzzing; *kalahā*—upon which there is a quarrel; *śriyā*—the goddess of fortune; *sārdham*—with; *spardhām*—rivalry; *bata*—indeed; *vidadhatī*—doing; *gokula-pateḥ*—of the Lord of Gokula; *urasyā*—existing on the chest; *rasyānām*—of all relishable things; *upari*—on the top of; *vana-mālā*—the garland of forest flowers; *vijayate*—exists gloriously.

Ah! The garland of forest flowers on the chest of the Lord of Gokula gloriously exists above all other relishable things. It is beautiful and variegated due to flowers of many colors that indicate joy, insolence, and passion. It is filled with sounds of quarrel in the form of buzzing of bees, and engages in rivalry with the goddess of fortune.

atra vanamālāyā nāyikātvenāropaḥ śriyaḥ pratināyikātvena—sa cārtha eva, prasūnānāṁ smitādy-āropas tu śābda ity ekadeśa-vivarti.

Here the superimposition of a ladylove upon the forestial garland (the garland is a ladylove) and the superimpostion of a rival ladylove upon the goddess of fortune (in the form of the golden line on Kṛṣṇa's chest) are implied whereas the superimposition of the joy and so on upon the variously colored flowers is obtained from the words themselves. Thus this is an *eka-deśa-vivarti.*

COMMENTARY

Viśvanātha Cakravartī: There is a superimposition of joy upon the white flower, of insolence upon the dark blue flower, and of passion upon the red flower. Here the words do not directly express a ladylove and a rival woman, but there are words that directly express the joy and so on. Thus this is an *eka-deśa-vivarti rūpaka,* since some of the *upamānas* are inferred and some are expressed.

8.71

āropa-viṣayābhāve ’py āropyaṁ yadi tat param (18ab)

āropa-viṣaya—of an *āropa-viṣaya* (*upameya*); *abhāve*—in the absence; *api*—even; *āropyam*—the thing being superimposed (the *upamāna*); *yadi*—if; *tat*—that; *param*—another kind.

If the *upamāna* is mentioned but the *upameya* is not, that is another variety.

param anya-prakāram ity arthaḥ.

Here the word *param* means “another kind.”

8.72

yathā,

madhurima-rasa-vāpī-matta-haṁsī-prajalpaḥ
praṇaya-kusuma-vāṭī-bhṛṅga-saṅgīta-ghoṣaḥ
surata-samara-bherī-bhāṅkṛtiḥ pūtanārer
jayati hṛdaya-daṁśī ko’pi vaṁśī-ninādaḥ

madhurima-rasa—of *mādhurya-rasa; vāpī*—in the lake; *matta*—intoxicated; *haṁsī*—of the swans; *prajalpaḥ*—in the form of the warbling; *praṇaya*—in the form of the love; *kusuma*—of flowers; *vāṭī*—in the garden; *bhṛṅga*—of the bee; *saṅgīta*—of the song; *ghoṣaḥ*—in the form of the sound; *surata*—of lovemaking; *samara*—in the battle; *bherī*—of the kettledrum; *bhām-kṛtiḥ*—in the form of making the sound *bhām; pūtanā-areḥ*—of the enemy of Pūtanā; *jayati*—is superexcellent; *hṛdaya*—the heart; *daṁśī*—which bites; *kaḥ api*—a certain; *vaṁśī*—of the flute; *ninādaḥ*—sound.

Glory to the heart-piercing sound of Kṛṣṇa’s flute. That flute song is the warbling of a drunk swan on the lake of *mādhurya-rasa,* the humming of a bee in the flower garden of love, and the beating of the kettledrum in the battle of lovemaking.

atra madhurima-rasa-vāpy-ādīnām āropyāṇām āropa-viṣayo nāstīti.

Here no *upameya* is mentioned for the *upamānas* such as the lake of *mādhurya-rasa.*

COMMENTARY

According to Viśvanātha Cakravartī, Kṛṣṇa is the ocean of *mādhurya-rasa* and is the flower garden of love (*Subodhinī*). Alternatively, the Kṛṣna swan is on the Rādhā lake and the Kṛṣṇa bee is in the Rādhā garden. The verse also illustrates *mālā-rūpaka* (series of metaphors) (8.76). In addition, the metaphor "the flute song is the warbling" causes the implied metaphors "Kṛṣṇa is a swan" and "Rādhā is a lake", and the metaphor "the flute song is the humming" causes the implied metaphors "Kṛṣṇa is a bee" and "Rādhā is a garden". Either way, the verse features implied nonparonomastic *paramparita-rūpakas* (consequential metaphors) (8.79).

8.73

uktaṁ prasaṅgi (18c)

The aforesaid three kinds of *rūpakas* involve a connection with several other similar *rūpakas.*

prasaṅgi prakṛṣṭa-saṅgavat sajātīya-bahulam ity arthaḥ. trividha-bhedam eva yad uktam.

The word *prasaṅgi* means *prakṛṣṭa-saṅgavat* (having an excellent connection), which means *sajātīya-bahulam* (involving several similar ones).

8.74

niḥsaṅgam ekam eva vivakṣitam (18cd)

niḥsaṅgam—without a connection; *ekam*—one; *eva*—only; *vivakṣitam*—is desired to be described.

When only one *rūpaka* is described, that *rūpaka* is called *niḥsaṅga.*

ekam eva pradhānatvena vivakṣitaṁ tathā-vidha-sajātīya-śūnyaṁ niḥsaṅgam.

When only one *rūpaka* is described as predominant, that *rūpaka* is called *niḥsaṅga,* which means it has no connection to any other corresponding *rūpaka*.

8.75

yathā,

na paśyati na bhāṣate na ca śṛṇoti na spandate
nimīlati vighūrṇate patati mūrchatīyaṁ yataḥ
tad etad anumīyate kim api bādhate rādhikāṁ
mukunda-viraha-vyathā-viṣa-visarpa-visphūrjitam

na—does not; *paśyati*—see; *na*—does not; *bhāṣate*—speak; *na*—does not; *ca*—and; *śṛṇoti*—hear; *na*—does not; *spandate*—move; *nimīlati*—closes the eyes; *vighūrṇate*—whirls about; *patati*—falls on the ground; *mūrchati*—faints; *iyam*—this girl (Rādhikā); *yataḥ*—since; *tat*—therefore; *etat*—this; *anumīyate*—is inferred; *kim api*—some; *bādhate*—giving pain; *rādhikām*—to Rādhikā; *mukunda*—from Mukunda; *viraha*—of separation; *vyathā*—in the form of the suffering; *viṣa*—poisonous; *visarpa*—of boils; *visphūrjitam*—sudden manifestation.

Rādhikā does not see, speak, hear, nor move but just closes Her eyes, whirls about, falls on the ground, and faints. It must be that in separation from Mukunda a sudden outbreak of the *visarpa* disease in the form of Her suffering is troubling Her.

COMMENTARY

Viśvanātha Cakravartī: Here the *rūpaka* "poisonous skin-eruptions in the form of mental pain" is not connected with any other similar *rūpaka,* and so it is *niḥsaṅga.*

Mālā-rūpaka

8.76
mālā-rūpakam anyat tu jñeyaṁ mālopamāna-vat (18ef)

mālā-rūpakam—a series of metaphors; *anyat*—another kind; *tu*—but; *jñeyam*—should be understood to be; *mālā-upamāna-vat*—like *mālopamā.*

Another variety of *rūpaka* is called *mālā-rūpaka* (series of metaphors). It is like *mālopamā* (series of similes) (8.42).

8.77
yathā,
śravasoḥ kuvalayam akṣṇor
añjanam uraso mahendra-maṇi-dāma
vṛndāvana-ramaṇīnāṁ
maṇḍanam akhilaṁ harir jayati

śravasoḥ—for the two ears; *kuvalayam*—blue lotus flowers; *akṣṇoḥ*—for the two eyes; *añjanam*—ointment; *urasaḥ*—for the chest; *mahendra-maṇi-dāma*—a necklace of *indranīla* gems; *vṛndāvana-ramaṇīnām*—for the damsels of Vṛndāvana; *maṇḍanam*—ornaments; *akhilam*—all; *hariḥ jayati*—all glories to Lord Śrī Kṛṣṇa.

Lord Śrī Kṛṣṇa is just like a bluish lotus flower for the ears; He is ointment for the eyes, a necklace of *indranīla* gems for the chest, and universal ornaments for the *gopī* damsels of Vṛndāvana. Let that Lord Śrī Hari, Kṛṣṇa, be glorified.[386]

8.78
yathā vā,

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386 This is the famous first verse that Kavi Karṇapūra composed as a child when he was imbued with poetic ability by Śrī Caitanya Mahāprabhu (see *Caitanya-caritāmṛta,* Antya 16.74).

śauṭīryaṁ smara-bhūpater madhu-mado lāvaṇya-lakṣmyāḥ smayaḥ
saubhāgyasya vilāsa-bhūr madhurimollāsasya hāsaḥ śriyaḥ
advaitaṁ guṇa-sampadām upaniṣat keli-vilāsāvaleḥ
seyaṁ locana-candrikā-caya-camatkāraś cakorekṣaṇā

śauṭīryam—the power; *smara-bhūpateḥ*—of King Cupid; *madhu*—of the liquor; *madaḥ*—the intoxication; *lāvaṇya-lakṣmyāḥ*—of the wealth of beauty; *smayaḥ*—the pride; *saubhāgyasya*—of good fortune; *vilāsa-bhūḥ*—the playground; *madhurima*—of *mādhurya-rasa; ullāsasya*—of the joy; *hāsaḥ*—the smile; *śriyaḥ*—of brilliance; *advaitam*—the non-duality (i.e. peerlessness); *guṇa-sampadām*—of the wealth of good qualities; *upaniṣat*—the secret essence; *keli-vilāsa*—of playful pastimes; *āvaleḥ*—of a multitude; *sā*—well-known; *iyam*—this girl (Rādhikā); *locana*—for the eyes; *candrikā*—of moonlight; *caya*—caused by an abundance; *camatkāraḥ*—the astonishment; *cakora-ikṣaṇā*—whose eyes are like *cakora* birds.

This famous *cakora*-eyed girl is the astonishment of profuse moonlight for My eyes. She is the power of King Cupid, the intoxication of beauty, the pride of good fortune, the playground of the joy of *mādhurya-rasa,* and the smile of brilliance. She is unparalleled in Her virtues and is the secret essence of playful pastimes.

Paramparita-rūpaka

8.79
śliṣṭasya vācakasyānurodhād āropa eva yaḥ
so 'nyasyāropa-hetuś cet paramparita-nāmakam (19)

śliṣṭasya—which has a double meaning; *vācakasya*—of a word; *anurodhāt*—due to the compatibility; *āropaḥ*—superimposition; *eva*—only; *yaḥ*—which; *saḥ*—that; *anyasya*—of another; *āropa-hetuḥ*—the cause of the superimposition; *cet*—if; *paramparita*—chain; *nāmakam*—called.

If, due to the compatibility of a word that has a double meaning, one superimposition is the cause of the superimposition of something else, then the *rūpaka* is called *paramparita* (serial metaphors, i.e. one metaphor causes the other).

anyasyāśliṣṭasyārope yadi hetuḥ syāt tadā rūpakaṁ paramparitākhyam.

If a *rūpaka* is the cause of the superimposition of another thing which does not have a double meaning, then it is called *paramparita.*

COMMENTARY

The word *paramparita* (it has a series) is formed like *tārakita* (it has stars), by the rule: *tad asya sañjātaṁ tārakādibhya itac* (*Aṣṭādhyāyī* 5.2.36). Vidyādhara derives *paramparita* as: *paramparā jātāsyeti paramparitam,* "A succession has occurred in relation to this (in relation to *rūpaka*)" (*Ekāvalī* 8.28).

8.80

yathā,
padmānanotsukatayā bhramaraḥ kalābhiḥ
sarvābhir anvitatayā tvam akhaṇḍa induḥ
tvan-mānase kanaka-paṅkajinītayāsau
sā rādhikā suramaṇī-nikārādhikaiva

padmā—of the goddess of fortune (or, *padma*—lotus); *ānana*—for the face; *utsukatayā*—because of being eager; *bhramaraḥ*—a bee; *kalābhiḥ*—with the sixty-four arts (or, with the sixteen digits of the moon); *sarvābhiḥ*—all *anvitatayā*—because of being endowed; *tvam*—You; *akhaṇḍaḥ*—full; *induḥ*—moon; *tvat*—Your; *mānase*—in the mind (or, in the lake); *kanaka*—golden; *paṅkajinītayā*—because of being a lotus; *asau*—that; *sā*—well-known; *rādhikā*—Rādhikā (or, *sāra-adhikā*—greater in terms of excellence); *su-ramaṇī*—of beautiful young women; *nikāra*—than the multitude; *adhikā*—greater; *eva*—only.

Kṛṣṇa, You are a bee because You are very eager for the face of Padmā, You are a full moon because You are endowed with all the *kalās,* and Rādhikā, who is well-known (*sā rādhikā*), is greater (*sāra-adhikā*) than all other beautiful girls because She is a golden lotus on the Mānasa Lake of Your mind.

atra padmaṁ padmā ca, kalāś catuḥṣaṣṭi, kalā candrasya ṣoḍaśo bhāgaś ca, mānasaṁ cittaṁ mānasa-saraś ca, sā rādhikā sāreṇādhikā sārādhikā, ity eṣāṁ śliṣṭānāṁ vācakānām anurodhāt bhramarādi-śabdānām āropaḥ.

In the compound *padmānana,* the first word can be either *padma* (lotus) or *padmā* (the goddess of fortune). *Kalā* can denote the sixty-four arts or the sixteen phases of the moon. *Mānasa* refers to the mind and to the lake, and *sā rādhikā* can also be read *sārādhikā* (*sāra-adhikā*), which means *sāreṇādhikā* (greater (*adhikā*) in terms of excellence (*sāreṇa*). Consequently, due to the compatibility of these words, which have double meanings, there is a superimposition of the bee and so on upon Kṛṣṇa.

COMMENTARY

Paramparita-rūpaka is caused either by a paronomastic word (a one-word metaphor) or by nonparonomastic words. This verse exemplifies the former. For instance, the word *padmānana* means "The face of Lakṣmī is the face (whorl) of a lotus." The superimposition of the lotus upon Lakṣmī is the cause of the superimposition of the bee upon Kṛṣṇa. Thus the Kṛṣṇa bee is eager for the Lakṣmī lotus.

The other explanations are: (1) The superimposition of the sixteen phases of the moon upon the sixty-four arts, occasioned by the double meaning on *kalā,* is the cause of the superimposition of the full moon upon Kṛṣṇa, and (2) The superimposition of the lake upon the mind, which occurs due to the double meaning on *mānasa* (His mind is a Mānasa Lake), is the cause of the superimposition of a golden lotus upon Rādhikā. Thus here *śleṣa* is the *aṅga* and *rūpaka* the *aṅgī* (8.300). In addition, the one-word metaphor is implied.

8.81

bhede saty api tat (20a)

tat paramparitam.

bhede—a difference (i.e. different words: Instead of one word with a double meaning, two separate words each have only one meaning); *sati*—when there is; *api*—even; *tat*—that [*paramparita*].

Even if separate words are used, the *rūpaka* is still called *paramparita,* so long as one superimposition is the cause of the superimposition of something else.

8.82

yathā,

ratna-stambhau vraja-mṛgadṛśāṁ citta-dolotsavasya
śrī-rādhāyā rati-jaya-kalā-toraṇottāna-daṇḍau
daityendrānāṁ paribhava-mahā-yajña-nīlendra-yūpau
śuṇḍe kāma-pramada-kariṇoḥ kṛṣṇa-bāhū smarāmaḥ

ratna-stambhau—two jewelled pillars; *vraja-mṛgadṛśām*—of the doe-eyed girls of Vraja; *citta*—of the hearts; *dola*—in the form of the swinging; *utsavasya*—for the festival; *śrī-rādhāyāḥ*—of Śrī Rādhā; *rati*—of love; *jaya*—of the superexcellence; *kalā*—in the form of the expertise; *toraṇa*—for the festoons of leaves suspended across gateways; *uttāna-daṇḍau*—two upraised poles; *daitya-indrāṇām*—of the chiefs of demons; *paribhava*—in the form of the conquering; *mahā-yajña*—in the great sacrifice; *nīlendra*—sapphire; *yūpau*—two sacrificial posts; *śuṇḍe*—two trunks; *kāma-pramada*—in the forms of lust and joy; *kariṇoḥ*—of the two elephants; *kṛṣṇa-bāhū*—upon the two arms of Kṛṣṇa; *smarāmaḥ*—we remember (we meditate).

Let us meditate upon Kṛṣṇa's two arms. They are the two jewelled pillars for the swing festival of the hearts of the doe-eyed girls of Vraja, the two raised poles from which hangs the festoon of Rādhā's superexcellent love, the two sapphire sacrificial posts in the great sacrifice of conquering the chiefs of evil beings, and the trunks of the two elephants of lust and joy.

atra citta-dolanāder bhinna-śabda-vācyasyotsavādy-āropeṇa bāhvo ratna-stambhatvādy-āropaḥ siddha eva. ādyayor miśratvam, uttarayoḥ śuddhatvam.

Here the superimposition of the festival and so on upon the swinging of the heart and so on, which is expressed in separate words, is the cause of the superimposition of the jewelled pillars, etc., upon the arms, and so on. In this verse, the first two *paramparita rūpakas* are mixed whereas the last two are pure.

COMMENTARY

There are four *paramparita rūpakas* in the verse: (1) The superimposition of a festival upon the swinging of the heart is the cause of the superimposition of the jewelled pillars upon the arms (the arms are pillars), (2) The superimposition of a festoon upon Rādhā's superexcellent love is the cause of the superimposition of the poles upon the arms, (3) The superimposition of a great sacrifice upon the conquering of the chiefs of evil beings is the cause of the superimposition of the sacrificial posts upon the arms, and (4) The superimposition of elephants upon lust and joy is the cause of the superimposition of trunks upon the arms.

These effected metaphors are not based upon the compatibility of words which have double meanings, rather the swinging of the heart and so on are all expressed in separate words.

The whole verse also illustrates *mālā-rūpaka* (series of metaphors): In the enumeration, the first two *paramparita rūpakas* are pure in the sense that the common attribute is the same (8.42): Both jewelled pillars and poles have the common quality of supporting.

Rasanā-rūpaka

8.83

rasanā-rūpakam anye paṭhanti. yathā,

Other poets also list *rasanā-rūpaka* (chain of metaphors) (similar to *rasanopamā,* in 8.45). For example:

kusuma-smitair latānāṁ
smita-kusumair gopa-ramaṇīnām
kisalaya-karair amūṣāṁ
sa kara-kisalayaiś ca pipriye tāsām

kusuma—in the form of the flowers; *smitaiḥ*—by the smiles; *latānām*—of the creepers; *smita*—in the form of the smiles; *kusumaiḥ*—by the flowers; *gopa-ramaṇīnām*—of the cowherd girls; *kisalaya*—in the form of the buds; *karaiḥ*—by the hands; *amūṣām*—of them (the creepers); *saḥ*—He (Kṛṣṇa); *kara*—in the form of the hands; *kisalayaiḥ*—by the buds; *ca*—and; *pipriye*—became pleased; *tāsām*—of them (the cowherd girls).

Kṛṣṇa became pleased by the smile flowers of the creepers and by the flower smiles of the cowherd girls. He also became pleased by their hand buds and by their bud hands.

sa kṛṣṇaḥ, amūṣāṁ latānām, tāsāṁ goparamaṇīnām.

Here *saḥ* stands for *kṛṣṇaḥ, amūṣām* for *latānām,* and *tāsām* for *gopa-ramaṇīnām.*

9. Apahnuti

8.84
yā tu prakṛtasyānyathā-kṛtiḥ sāpahnutiḥ (20abc)

yā—which; *tu*—however; *prakṛtasya*—of the subject of description; *anyathā-kṛtiḥ*—making otherwise; *sā*—that; *apahnutiḥ*—called *apahnuti* (concealment).

When the *prakṛta* is denied and something else is established in its place, that is called *apahnuti* (poetic denial).

apahnuti-nāmālaṅkāraḥ. anyathā-kṛtiḥ prakṛtaṁ niṣidhyānyasya sthāpanam.

The word *anyathā-kṛti* means "establishing the other thing (an *upamāna*) after denying the *prakṛta* (the subject of description) (the *upameya*)."

8.85

yathā,
tāmrādharauṣṭha-dalam unnata-cāru-nāsam
atyāyatekṣaṇam idaṁ tava nāsyam āsyam
bandhūka-yugma-tila-puṣpa-saroja-yugmaiḥ
sampūjitaḥ svayam asau vidhinaiva candraḥ

tāmra—red like copper; *adhara-oṣṭha*—lower and upper lips; *dalam*—whose petal-like; *unnata*—raised; *cāru*—charming; *nāsam*—whose nose; *atyāyata*—elongated; *īkṣaṇam*—whose eyes; *idam*—this; *tava*—of yours; *na*—not; *āsyam*—face; *āsyam*—face; *bandhūka-yugma*—with a pair of *bandhūka* flowers; *tila-puṣpa*—with a sesame flower; *saroja-yugmaiḥ*—and with a pair of lotuses; *sampūjitaḥ*—worshiped; *svayam*—personally; *asau*—it; *vidhinā*—by the creator; *eva*—only; *candraḥ*—the moon.

This face of yours with its copper-red petal-like lips, charming raised nose, and elongated eyes is actually not a face but a moon that the creator personally worshiped with a pair of *bandhūka* flowers, a sesame flower, and a pair of lotuses.

8.86

yathā vā,
idaṁ te lāvaṇya-vratati-phala-yugmaṁ na tu kucau
mate rajjūnmātho nabhasi tava rādhe na valayaḥ
iyaṁ nābhī-magna-smara-phaṇi-phaṇā-nīlamaṇitaḥ
samudyantī kāntis tava tanu-ruhāṇāṁ na latikā

idam—this; *te*—Your; *lāvaṇya*—of loveliness; *vratati*—from the vine; *phala-yugmam*—a pair of fruits; *na*—not; *tu*—but; *kucau*—breasts; *mateḥ*—for the mind; *rajju*—in the form of ropes; *unmāthaḥ*—a trap; *nabhasi*—above the navel; *tava*—Your; *rādhe*—O Rādhā; *na*—not; *valayaḥ*—three folds of skin; *iyam*—this; *nābhī*—in [the lake of] the heart; *magna*—who is submerged;

smara—in the form of Cupid; *phaṇi*—of the serpent; *phaṇā*—on the hood; *nīlamaṇitaḥ*—from the sapphire; *samudyantī*—arising; *kāntiḥ*—effulgence; *tava*—Your; *tanu-ruhāṇām*—of hairs; *na*—not; *latikā*—delicate creeper.

O Rādhā, these are not Your breasts, rather they are two fruits from the vine of loveliness. These are not three folds of skin above Your navel: They are a rope trap for binding Kṛṣṇa's mind. This is not a delicate creeper of hairs but the effulgence arising from the sapphire on the hood of the Cupid snake who is submerged in the lake of the heart.

8.87

yathā vā,

kṣīrābdheḥ kati vīcayaḥ kati lasad-raktotpalānāṁ dala-
droṇī-sañcaya-vṛṣṭayaḥ kati madhūnmattāli-viccholayaḥ
helodañcad-avāñcator nayanayoḥ kṛṣṇasya līlekṣaṇa-
vyāpāre kati nonmiṣanti vividha-jyotir-vilāsa-cchalāt

kṣīra-abdheḥ—from the milk ocean; *kati*—how many; *vīcayaḥ*—waves; *kati*—how many; *lasat*—fully blossomed; *rakta-utpalānām*—of red lotuses; *dala*—in the form of the petals; *droṇī*—of buckets; *sañcaya*—of groups; *vṛṣṭayaḥ*—showers; *kati*—how many; *madhu*—in spring; *unmatta*—intoxicated; *ali*—of bees; *viccholayaḥ*—swarms; *helā*—because of playfulness; *udañcat*—which move up; *avāñcatoḥ*—and which move down; *nayanayoḥ*—of the eyes; *kṛṣṇasya*—of Kṛṣṇa; *līlā-īkṣaṇa*—of playful glancing; *vyāpāre*—when there is the activity; *kati*—how many; *na*—[do] not; *unmiṣanti*—arise; *vividha*—various; *jyotiḥ*—of the lights [situated in Kṛṣṇa's eyes]; *vilāsa*—of the play; *chalāt*—on the pretext.

When Kṛṣṇa's eyes, which move playfully up and down, cast a playful glance, how many waves do not arise from the Milk Ocean, how many bucketloads of red lotus petals do not shower down, and how many swarms of bees intoxicated by spring do not appear, all on the pretext of the play of the various colors His eyes?

COMMENTARY

Viśvanātha Cakravartī: The colors in Kṛṣṇa's eyes are white, red, and black. There is *apahnuti* because the idea is: "This is not the white color in His eyes, rather what we see is the waves of the Milk Ocean," and likewise with the other colors.

10. Artha-śleṣa

8.88

anekārtha-pratipādikatā yadi
ekārthasya tu śabdasya
tadā śleṣaḥ sa kathyate (20cdef)

aneka—of more than one; *artha*—thing (or meaning); *pratipādikatā*—being expressive; *yadi*—if; *ekārthasya*—which has only one meaning; *tu*—but; *śabdasya*—of a word; *tadā*—then; *śleṣaḥ*—pun ("a union [of two meanings]"); *saḥ*—that; *kathyate*—is called.

If a word that has only one meaning describes more than one thing, that is called *śleṣa* (*artha-śleṣa*) (pun: one word applies to two nouns).

8.89

yathā,
udayati yasminn udayati
tirobhavaty api tirobhavati
jagad eva tatra tamasāṁ
nāśini kaiḥ kṛṣṇa tanyatāṁ kopaḥ

udayati—rises; *yasmin*—when which [sun]; *udayati*—appears; *tirobhavati*—disappears; *api*—also; *tirobhavati*—disappears; *jagat*—the world; *eva*—whole; *tatra*—that; *tamasām*—of darkness; *nāśini*—towards the destroyer; *kaiḥ*—by whom; *kṛṣṇa*—O Kṛṣṇa; *tanyatām*—should be done; *kopaḥ*—anger.

When it arrives, everything comes alive, and when it disappears, everything comes to nil. Kṛṣṇa, who would become angry at a nullifier of darkness?

atrārthasyaiva śleṣo, na śabdasya, parivṛtti-sahatvāt. atra vākyam ekārtham eva, tac ca sūrya-pratipādikam, tatrāpi śrī-kṛṣṇaṁ prati kāpy abhimānavatī vicāreṇābhimāna-khaṇḍana-pūrvakaṁ vadati—yasyodaye sarvodayaḥ, yasya tirobhāve sarva-tirobhāvaḥ, tatra tvayi ko nāma me kopa ity arthāntaram. yathā vā—vilola-samphulla-kadamba-mālaḥ.

Here there is *artha-śleṣa,* not *śabda-śleṣa,* since the double meaning can be achieved by using a synonym (7.73). The verse has just one meaning: It describes the sun. Yet there is another meaning—A certain angry *gopī,* controlling her anger through discrimination, says to Kṛṣṇa: "When You arrive, everything comes alive, and when You disappear, everything comes to nil. Why would I be angry at You?" Another example is in the verse that begins *vilola-samphulla* (7.74).

COMMENTARY

Verse 5.25 is an example of a contrasted *artha-śleṣa.*

11. Samāsokti

8.90

śliṣṭair viśeṣaṇair eva
viśeṣyasyānyathā-sthitiḥ
samāsoktiḥ (21abc)

śliṣṭaiḥ—which are paronomastic; *viśeṣaṇaiḥ*—with adjectives (modifiers); *eva*—only; *viśeṣyasya*—of the main noun; *anyathā-sthitiḥ*—appearing otherwise; *samāsa-uktiḥ*—the ornament called *samāsokti.*

When a noun appears to refer to something else due to paronomastic adjectives, that is *samāsokti* (concise statement).

viśeṣyasya kevalasya śliṣṭair viśeṣaṇair anyathā-sthitir anyathābhāsanaṁ samāsokti-nāmālaṅkāraḥ.

When a noun, which has only one meaning, appears to refer to something else due to modifiers which have double meanings, that is the ornament called *samāsokti.*

COMMENTARY

If the noun were paronomastic, the text would be a *śleṣa* (*śabda-śleṣa*) and would occasion an implied simile. Moreover, *samāsokti* is the opposite of *aprastuta-praśaṁsā* insofar as in *samāsokti,* the *prastuta* (subject of description) implies an *aprastuta* (what is not the actual subject of description), whereas in *aprastuta-praśaṁsā* the reverse occurs.

8.91

yathā,
tvad-aṅga-saṅgena vinaiva rādhe
kṣaṇe kṣaṇe glāyati nanda-sūnuḥ
sadaiva vakṣaḥ-sthala-keli-yogyā
na rocate 'smai vana-mālikāpi

tvat—Your; *aṅga*—with the body; *saṅgena*—contact;*vinā*—without; *eva*—only; *rādhe*—O Rādhā; *kṣaṇe kṣaṇe*—at each moment; *glāyati*—becomes depressed; *nanda-sūnuḥ*—the son of Nanda; *sadā*—always; *eva*—only; *vakṣaḥ-sthala*—on the area of the chest; *keli*—for pastimes; *yogyā*—fit; *na*—does not; *rocate*—please; *asmai*—Him (Kṛṣṇa); *vana-mālikā*—the garland of forest flowers; *api*—even.

Rādhā, without the touch of Your body, Nanda's son is becoming more and more depressed. Even the sylvan garland, which is fit for pastimes on His chest, does not give Him pleasure.

atra vana-mālikāyāḥ pratināyikātvaṁ kevalena vanamālā-śabdena nāyāti. api tu sadaiva vakṣaḥ-sthala-kelīty-ādinā viśeṣaṇair eva. samāsaḥ saṅkṣepas tenoktiḥ.

Here the understanding that the garland of forest flowers refers to a rival ladylove not only come from the word *vana-mālikā,* a noun which has only one meaning, rather the understanding

simply comes from the adjective *vakṣaḥ-sthala-keli-yogyā* (fit for pastimes on His chest). The analysis of the term *samāsokti* is: *samāsena uktiḥ,* "speaking concisely," where the word *samāsa* means *saṅkṣepa* (concise).

COMMENTARY

Both the gender of the word *vana-mālikā* and the purport of its adjective *vakṣaḥ-sthala-keli-yogyā* imply a rival ladylove. Viśvanātha Kavirāja specifies that in *samāsokti* the gender is also a factor: *samāsoktiḥ samair yatra kārya-liṅga-viśeṣaṇaiḥ, vyavahāra-samāropaḥ prakṛtenāsya vastunaḥ,* "When the behavior of another thing is ascribed to the subject of description due to a sameness of action, gender, or attribute, that is *samāsokti*" (*Sāhitya-darpaṇa* 10.56).

12. Nidarśanā

8.92

asambandha-rūpaṁ yat tūpamākṛtiḥ (21cd)
nidarśanaiṣā dṛṣṭānta-prāyā (22ab)

nidarśanā-nāmālaṅkāraḥ.
asambandha-rūpam—which has the form of a non-existing connection; *yat*—which; *tu*—but; *upamā-ākṛtiḥ*—has the form of a simile; *nidarśanā*—the ornament called *nidarśanā; eṣā*—this; *dṛṣṭānta*—the ornament called *dṛṣṭānta; prāyā*—much like.

***Nidarśanā* (illustration) is a kind of comparison which is an impossible connection between two things. It is much like *dṛṣṭānta* (8.126).**

8.93

yathā,
kva nāma kṛṣṇasya kṛpā-kaṭākṣaḥ
kva tāvad asmin bata no 'bhilāṣaḥ
ratnākarasyodara-varti ratnaṁ
vayaṁ kareṇaiva jihīrṣavaḥ smaḥ

kva—where; *nāma*—indeed; *kṛṣṇasya*—of Kṛṣṇa; *kṛpā-kaṭākṣaḥ*—the merciful sidelong glance; *kva*—where; *tāvat*—indeed; *asmin*—in this (merciful glance); *bata*—indeed; *naḥ*—our; *abhilāṣaḥ*—desire; *ratna-ākarasya*—of the ocean ("a source of jewels"); *udara*—in the midst; *varti*—existing; *ratnam*—a jewel; *vayam*—we; *kareṇa*—with the hand; *eva*—only; *jihīrṣavaḥ*—desiring to take; *smaḥ*—are.

Where on the one hand is Kṛṣṇa's merciful glance and where on the other is our desire for it? We want to take a jewel from the depths of the ocean with our hand.

COMMENTARY

Here the first sentence is compared to the second, and the sense culminates in an impossible comparison: Desiring to obtain Kṛṣṇa's merciful glance is like wanting to take a jewel from the depths of the ocean with our hand.

8.94

yathā vā,
ākṛṣyatāṁ takṣaka-mauli-ratnaṁ
ullāsyatāṁ hema-giriḥ kareṇa
ācchidyatāṁ keśari-keśarālī
na spṛśyatāṁ keśava mat-sakhīyam

ākṛṣyatām—let it be extracted; *takṣaka*—of the serpent Takṣaka; *mauli*—on the top of the hood; *ratnam*—the jewel; *ullāsyatām*—let it be held; *hema-giriḥ*—mount Meru ("the golden mountain"); *kareṇa*—with the hand; *ācchidyatām*—let it be cut off; *keśari*—of a lion; *keśara-ālī*—the hairs; *na*—not; *spṛśyatām*—let her be touched; *keśava*—O Keśava; *mat-sakhī*—friend of mine; *iyam*—this.

Keśava, You may extract the jewel from the hood of the serpent Takṣaka, You may hold up mount Meru with Your hand, or You may cut off a lion's mane, but do not touch this friend of mine.

mālā-rūpāpy eṣā. **This is also an example of *mālā-nidarśanā.***

COMMENTARY

Often this kind of *nidarśanā* is a far-fetched *prativastūpamā* (8.123). The verse means: “Your touching my friend is as a bold act as Your extracting the jewel from the hood of the serpent Takṣaka, and so on, but don’t even think about it.”

8.95

yatra kriyaiva hi
vakti svarūpaṁ hetuṁ ca sānyā (22bcd)

yatra ekaiva kriyā svarūpaṁ hetuṁ ca vakti sānyā nidarśanā.
yatra—where; *kriyā*—an action; *eva*—only; *hi*—certainly; *vakti*—conveys; *svarūpam*—its own nature; *hetum*—its cause; *ca*—and; *sā*—that; *anyā*—another kind.

When one action conveys both its own nature and its cause, that is another kind of *nidarśanā* (illustration).

COMMENTARY

In this variety of *nidarśanā,* a particular situation is transformed into a general truth, and a moral is drawn which is based upon the action and its result.

8.96

yathā,
abhivandya-vandana-viparyayaḥ sadā
vidadhāti nūnam iyatīṁ hi yātanām
adhi-kaṇṭha-sīma paridhāya rādhikā-
ramaṇī-maṇir na hi maṇī-kṛtā yataḥ

abhivandya—for those worthy of praise; *vandana-viparyayaḥ*—the opposite of praise (i.e. disrespect); *sadā*—always; *vidadhāti*—creates; *nūnam*—indeed; *iyatīm*—such; *hi*—certainly; *yātanām*—agony; *adhi-kaṇṭha-sīma*—on the edge of your neck; *paridhāya*—after wearing; *rādhikā*—in the form of Rādhikā; *ramaṇī-maṇiḥ*—the jewel among beautiful young women; *na*—not; *hi*—certainly; *maṇī-kṛtā*—made into the jewel (the Kaustubha jewel); *yataḥ*—because.

Shunning those worthy of praise always creates such agony, because You did not wear upon Your neck and make into Your Kaustubha jewel this jewel among women, Rādhikā.

atra yātanāṁ vadadhātīti kriyā svarūpaṁ ramaṇī-maṇer maṇī-karaṇa-viparyaya-rūpaṁ hetuṁ ca vakti.

Here the action of creating agony conveys both its own nature and its cause in the form of not making into a jewel the jewel of women.

COMMENTARY

Viśvanātha Cakravartī: Once Kṛṣṇa fixed a rendezvous with Rādhā in a certain grove, but because of an obstacle created by Her rival, Candrāvalī, He was unable to make it for the rendezvous. At that time Rādhā became very angry. When, even after trying various means to appease Her anger, Kṛṣṇa could not pacify Her, He became utterly depressed. At that time He went to Lalitā for help, and Lalitā spoke this verse to Him (*Subodhinī*).

Kṛṣṇa's not meeting Rādhā resulted in His agony, and the moral that is expressed is: Shunning those who are worthy of praise always creates such agony.

13. Aprastuta-praśaṁsā

8.97

aprāsaṅgikasya vāk
prāsaṅgika-kathāyāṁ syād
aprastuta-praśaṁsanam (22def)

aprāsaṅgikasya—of something other than contextual the subject matter; *vāk*—talk; *prāsaṅgika*—of the subject matter under discussion; *kathāyām*—when there is talk; *syāt*—is; *aprastuta-praśaṁsanam*—the ornament called *aprastuta-praśaṁsā* (talking about what is not the subject matter).

Talking about the *aprastuta* (what is not the subject of description) when there is a contextual topic (*prastuta*) is called *aprastuta-praśaṁsā* (indirect expression).

aprāsaṅgikasyāprākaraṇikasyārthasya vāk kathanaṁ yat prāsaṅgika-kathāyāṁ tad aprastuta-praśaṁsā syāt.

Stating a noncontextual meaning when there is a contextual topic is *aprastuta-praśaṁsā.*

COMMENTARY

Here Kavi Karṇapūra makes it clear that in this context *praśaṁsā* only means "talk", not "praise". Moreover, in *aprastuta-praśaṁsā,* the *prastuta* is implied.

8.98

kārya-kāraṇa-sāmānya-viśeṣeṣu tad-anya-gīḥ
prastuteṣu ca tulye ca tulya-gīḥ pañcadhaiva tat (23)

kārya-kāraṇa-sāmānya-viśeṣeṣu—when an effect, cause, general situation, or specific situation; *tat-anya*—of something other than that; *gīḥ*—talk; *prastuteṣu*—are under discussion; *ca*—and; *tulye*—when a similar thing (is under discussion); *ca*—and; *tulya-gīḥ*—talk of a similar thing (that is not under discussion); *pañcadhā*—five kinds; *eva*—only; *tat*—that (*aprastuta-praśaṁsanam*).

There are five kinds of *aprastuta-praśaṁsā:* An effect, a cause, a general situation or a specific situation is the contextual topic (*prastuta*), but instead there is talk of a noncontextual topic (*aprastuta*); and when a meaning is contextual (*prastuta*), but there is talk of a similar thing (*aprastuta*) instead.

tad aprastuta-praśaṁsanaṁ prastuteṣu kāryādiṣu tad-anya-gīḥ kāraṇādi-niruktiḥ, ca-kārād anyeṣām aprastutatva-prasaṅgaḥ. tulye prastute tulyasyāprastutasya gīś ceti pañcadhā. kārye kāraṇa-kathanam, kāraṇe kārya-kathanam, sāmānye viśeṣa-kathanam, viśeṣe sāmānya-kathanam, tulye tulyasyāprastutasya kathanam ity arthaḥ.

The five varieties are: (1) Talking about a cause when an effect is the subject matter, (2) Talking about an effect when a cause is the subject matter, (3) Talking about a specific situation when a general situation is the subject matter, (4) Talking about a general situation when a specific situation is the subject matter, and (5) A topic is the subject matter, but instead there is talk of a similar thing which is not contextual.

8.99
krameṇodāharaṇāni,

Examples are shown in order:

gehena kiṁ tena sadāsitena
dinair vṛthā taiḥ kim u yāpitair vā
na yatra me candraka-śekharasya
yāgodayaḥ sidhyati sādhu sādhvyaḥ

gehena—the house; *kim*—what is the use of; *tena*—that; *sadā*—continually; *sitena*—where one is bound; *dinaiḥ*—the days; *vṛthā*—uselessly; *taiḥ*—those; *kim u*—what is the use of; *yāpitaiḥ*—that are passed; *vā*—or; *na*—not; *yatra*—in which; *me*—my; *candraka-śekharasya*—of Śiva ("the little-moon-crested one") (or of Kṛṣṇa, "whose top is the eye of a peacock's tail feather"); *yāga*—of the worship, or of the sacrifice of Cupid; *udayaḥ*—the appearance; *sidhyati*—achieved; *sādhu*—properly; *sādhvyaḥ*—O chaste girls.

Chaste girls, what is the use of this house to which I am continually bound and what is the use of these days which I have uselessly passed, for in this house and during these days I did not properly worship moon-crested Śiva (or I did not properly engage in the sacrifice of Cupid with peacock-feather-crested Kṛṣṇa)?

atra gṛhān niśi kaccid vanāya gacchasīti kārye praśne prastute 'prastutasya tat-kāraṇasya praśaṁsā.

Even though the contextual topic is the effect which is the question: "Will you leave your house and go to the forest at night?", there is instead talk of the cause of going to the forest.

COMMENTARY

Viśvanātha Cakravartī: The cause of going to the forest is the impossibility of engaging in the sacrifice of Cupid with Kṛṣṇa in the house.

8.100

yathā vā,
kutaḥ samāgacchasi rādhike tvaṁ
yatra sthitā tasya mukhaṁ nirīkṣe
kva yāsi mugdhākṣi samaṁ sakhībhir
na kasya puṣpāvacayo hy abhīṣṭaḥ

kutaḥ—from where; *samāgacchasi*—You are coming; *rādhike*—O Rādhikā; *tvam*—You; *yatra*—where; *sthitā*—being situated; *tasya*—His (Kṛṣṇa's); *mukham*—face; *nirīkṣe*—I see; *kva*—where; *yāsi*—You are going; *mugdha-akṣi*—O girl with charming eyes; *samam*—with; *sakhībhiḥ*—friends; *na*—not; *kasya*—by whom; *puṣpa-avacayaḥ*—collecting flowers; *hi*—certainly; *abhīṣṭaḥ*—desired.

A confidante: **Rādhā, where are You coming from?**
Rādhā: **I will remain where I can see His face.**
Confidante: **Girl with charming eyes, where are You going with Your friends?**
Rādhā: **Who would not want to pick flowers?**

atra kuta āgacchasi kva yāsīti praśne prastute 'prastutasya tasya tat-kāraṇasya tan-mukhāvalokanasya puṣpāvacayasya ca praśaṁsā. yatra tan-mukhāvalokanaṁ bhavati tatraiva yāmaḥ, puṣpāvacayas tu vyāja iti dhvaniḥ.

Here, although the actual subject matter is the effect which is the questions: "Where are You coming from?" and "Where are you going with Your friends?", there is talk of the causes of coming and going: seeing Kṛṣṇa's face and collecting flowers.

The implied sense (*dhvani*) is: "We will only go to that place where we can see His face: Collecting flowers is just a pretext."

8.101

astācalaṁ cumbati bhānu-bimbe
gṛhe gṛhe gokula-sundarīṇām
divyānulepābharaṇāmbarāṇi
kṛṣṇāhriyante paritaḥ sakhībhiḥ

asta-acalaṁ—the western mountain (the western horizon, where the sun sets); *cumbati*—is kissing; *bhānu-bimbe*—when the disc of the sun; *gṛhe gṛhe*—in every house; *gokula-sundarīṇām*—of the young women of Gokula; *divya*—divine; *anulepa*—ointments; *ābharaṇa*—ornaments; *ambarāṇi*—and clothes; *kṛṣṇa*—O Kṛṣṇa; *āhriyante*—are brought; *paritaḥ*—from all sides; *sakhībhiḥ*—by the lady friends.

Kṛṣṇa, when the sun kisses the western horizon, then in every house the *sakhīs* fetch from all sides the divine ointments, ornaments, and clothes of their *gopī* leader.

atra tvad-āgamane prastute kāraṇe kāryam uktam.

Here there is talk of an effect when a cause, Kṛṣṇa's return, is the actual subject matter under discussion.

COMMENTARY

Viśvanātha Cakravartī: The sense is: "Kṛṣṇa, when the messenger was asked about Your return: "When will Kṛṣṇa return from the forest to the cowherd village?", that question took the form of a cause; instead of answering, she instead talked about the effect in the form of fetching clothes, ornaments, and so on." The implied meaning is that all the *gopīs,* being adorned with clothes and ornaments and so on, will meet Kṛṣṇa at dusk.

8.102

antar-latā-gṛham analpatamaṁ tamisram
āliṅgya sā tava tanu-bhramato vasantī

daivoditendu-kiraṇair virate 'tha tasmin
mā gāḥ priya tvam iti sīdati kṛṣṇa rādhā

antaḥ—within; *latā*—of creepers; *gṛham*—the cottage; *analpatamam*—dense; *tamisram*—darkness; *āliṅgya*—embracing; *sā*—She (Rādhā); *tava*—Your; *tanu-bhramataḥ*—because of mistaking it to be the body; *vasantī*—remains; *daiva*—by fate; *udita*—risen; *indu*—of the moon; *kiraṇaiḥ*—by the rays; *virate*—is dissipated; *atha*—then; *tasmin*—when that (the darkness); *mā agāḥ*—don't go; *priya*—O beloved; *tvam*—You; *iti*—thus; *sīdati*—becomes despondent; *kṛṣṇa*—O Kṛṣṇa; *rādhā*—Rādhā.

O Kṛṣṇa, mistaking the dense darkness within the cottage of creepers to be Your body, Rādhā embraces it and remains there. Then, when the darkness is suddenly dissipated by rays of the rising moon, She becomes despondent and says, "O beloved, please don't go."

atra tvad-ākāre 'pi sānurajyatīti sāmānye viśeṣa-kathanam.

Here even though the actual subject matter under discussion is the generality, "She feels affection even for Your form," there is instead talk of something specific (She feels affection for darkness in particular).

8.103
anurāgi-vadhū-manojvara-
kṣataye tvaṁ nanu kṛṣṇa bheṣajam
sa kṛtī sa suhṛt sa vatsalaḥ
suhṛd-ādhi-pratikārako hi yaḥ

anurāgi—passionate (or reddish); *vadhū*—of the girl; *manaḥ-jvara*—of the heart fever; *kṣataye*—for the removal; *tvam*—You; *nanu*—certainly; *kṛṣṇa*—O Kṛṣṇa; *bheṣajam*—the medicine; *saḥ*—he; *kṛtī*—expert; *saḥ*—he; *suhṛt*—a friend; *saḥ*—he; *vatsalaḥ*—affectionate; *suhṛt*—of the friend; *ādhi*—the pain; *pratikārakaḥ*—counteracts; *hi*—certainly; *yaḥ*—who.

Kṛṣṇa, You are the only medicine for removing the heart fever of a passionate girl. A person who dispels the pain of their friend is expert, is a friend, and is truly affectionate.

atra tvāṁ nītvā yadi tasyā viraha-jvaraṁ nāhaṁ śamaye tadā sāpi na bhaviṣyati. ahaṁ ca na kṛtinī na suhṛn na vastalā. tasyā manojvara-śamanaṁ vinā tvad-rūpeṇa bheṣajena na sampatsyate. tasmāt tvaṁ śīghram eva gantum arhasīti viśeṣe prastute sāmānya-kathanam.

"If I do not remove her fire of separation by leading You to her, she will not live, and I will not be expert, nor a friend, nor truly affectionate. Without You, the medicine, her heart fever will not come to an end. Therefore You should quickly go there." Although this specific situation is the actual subject matter under discussion, there is instead talk of a generality.

COMMENTARY

Viśvanātha Cakravartī: The generality is: "A person who does not dispel the pain of their friend is not expert and so on."

8.104

tulye prastute tulyāprastutasyābhidhāne 'sya trayaḥ prakārāḥ śleṣa-samāsokti-sādṛśya-rūpāḥ. krameṇodāharaṇāni,

The fifth variety "A topic is the subject matter, but instead there is talk of a similar thing which is not contextual" is of three kinds: It is based on either *śleṣa, samāsokti,* or *sādṛśya* (similarity). Examples are shown in order:

lolo 'pi pāna-vivaśo 'pi tamaḥ-svarūpo
'py ākṣipyatāṁ su-mukhi na bhramaraḥ kadāpi
jātyaiva khelana-paro vratatīr bhajan yaḥ
sāra-graho bhavati tāsu mahā-guṇa-jñaḥ

lolaḥ—restless; *api*—even though; *pāna*—in the matter of drinking, or in the matter of kissing; *vivaśaḥ*—helpless; *api*—even though; *tamaḥ-svarūpaḥ*—having a blackish form; *api*—even though;

ākṣipyatām—let it be criticized; *su-mukhi*—O girl with a beautfiul face; *na*—not; *bhramaraḥ*—the bee; *kadā api*—at any time; *jātyā*—by nature; *eva*—only; *khelana-paraḥ*—prone to play; *vratatīḥ*—to the creepers; *bhajan*—resorting; *yaḥ*—who; *sāra*—of the essence; *grahaḥ*—extractor; *bhavati*—is; *tāsu*—in them (the creepers); *mahā-guṇa-jñaḥ*—aware of the great qualities.

Girl with a beautiful face, never criticize the bee though it is fickle, addicted to drinking ambrosia, and has a blackish form, for by nature a bee is prone to play and to extract nectar from creepers, knowing well their great qualities.

atra kṛṣṇasya māninyāś ca prastāve tulyayor bhramara-mālatyor abhidhāne śleṣa-rūpaḥ.

This is the *śleṣa* variety since, even though Kṛṣṇa and an indignant girl (the person who is addressed) are the subjects of description, there is talk about a bee and a *mālatī* creeper, which are similar to Kṛṣṇa and to the indignant girl respectively.

COMMENTARY

This is the *śleṣa* variety because the main noun and at least one modifier are paronomastic. Here the paronomastic noun is *bhramara* (bee; libidinous man): *bhramaraḥ kāmuke bhṛṅge* (*Medinī-kośa, ra-trikam* 191). If the main noun were not paronomastic, the verse would illustrate the *sādṛśya* variety.

In this context, the term *śleṣa* is used in the nontechnical sense (paronomasia). There is no *śleṣa* proper (literal double meaning). In *aprastuta-praśaṁsā,* a double meaning is not literal. Ruyyaka writes: *śliṣṭa-śabda-prayoge tv arthāntarasyāvācyatvāc chleṣād viśeṣaḥ* (*Alaṅkāra-sarvasva,* KM edition p. 104).

8.105

kiṁ cātakīr api rasa-spṛhayaikatānā
varṣantam ambudam api sva-vaśe nayantī
vātye vidhāya dṛg-agocaram etam āsāṁ
channena rājasi rajobhir anena kāmam

kim—why; *cātakīḥ*—the female *cātaka* birds; *api*—also; *rasa*—for the rainwater; *spṛhayā*—out of a desire; *eka-tānāḥ*—fixated; *varṣantam*—raining; *ambudam*—on the cloud; *api*—even; *sva*—own; *vaśe*—under control; *nayantī*—bringing; *vātye*—O strong wind; *vidhāya*—having made; *dṛk*—of the sight; *agocaram*—out of the range; *etam*—this (the cloud); *āsām*—of these (the *cātakīs*); *channena*—covered; *rājasi*—you exist gloriously; *rajobhiḥ*—with dust; *anena*—with this (the cloud); *kāmam*—as desired.

O strong wind! Out of a desire for water, the female *cātaka* birds too are fixated on the raincloud. Why then do you bring it under your control and lead it out of the range of their sight, covering it with dust just so you can be with it as you like?

atra rāsāsaktānāṁ gopa-subhruvāṁ kṛṣṇena sambhuktāyāś ca mukhyatamāyāḥ prastāve cātakīnāṁ nāyikātvam, vātyāyāś ca pratināyikātvaṁ viśeṣaṇa-māhātmyād avagatam. iti samāsokti-rūpaḥ.

This is the *samāsokti* variety since, although the subject under discussion is both the beautiful-browed *gopīs* eagerly engaged in the Rāsa dance and the most prominent *gopī* who was enjoyed by Kṛṣṇa, it is understood from the excellence of the adjectives that the *cātakīs* represent the ladyloves and the strong wind represents their rival.

COMMENTARY

Although the words *cātakī, vātyā* (strong wind), and *ambuda* (rain cloud) have only one meaning, it is understood that they connote the *gopīs,* Rādhā, and Kṛṣṇa respectively. This understanding is also made possible by certain adjectives that have a double meaning, i.e. *rasa* means "water" and "pleasure", and *rajas* means "dust" and "passion". This variety is called *samāsokti* only because modifers are paronomastic, otherwise the verse would illustrate the *sādṛśya* variety.

8.106

kiṁ ketakīṁ punar api śrayatāṁ vidagdha-

bhṛṅgo yayāśv abhipatann abhinamra eva
viddhaḥ sa kaṇṭaka-bharair adadānayaiva
saṅgaṁ tad eṣa nalinīṣu yayau vihartum

kim—why; *ketakīm*—to the *ketakī* flower; *punaḥ*—again; *api*—even; *śrayatām*—should it approach; *vidagdha*—clever; *bhṛṅgaḥ*—bee; *yayā*—by which (*ketakī* flower); *āśu*—quickly; *abhipatan*—while flying near; *abhinamraḥ*—humble; *eva*—only; *viddhaḥ*—pierced; *saḥ*—that (the bee); *kaṇṭaka-bharaiḥ*—by the many thorns; *adadānayā*—which does not give; *eva*—only; *saṅgam*—contact; *tat*—therefore; *eṣaḥ*—this (the bee); *nalinīṣu*—among the lotuses; *yayau*—went; *vihartum*—to enjoy.

Why should a clever bee again approach a *ketakī* flower by humbly flying near it, since a *ketakī* flower will quickly pierce its wings with her thorns and not allow it any contact? Therefore the bee goes to enjoy lotuses.

atra kalahāntaritāyāḥ kṛṣṇasya ca prastāve ketakī-bhṛṅgayor abhidhāne sādṛśya-rūpaḥ. iyaṁ ca vācya-pratīyamānasyānadhyāropeṇa kācit tv adhyāropeṇaiva. sā yathā—

This is the *sādṛśya* variety since, even though the *kalahāntaritā* ladylove (she no longer sustains the quarrel) (5.157) and Kṛṣṇa are the actual subjects of description, there is instead talk of a *ketakī* flower and a bee.[387]

This particular example of the *sādṛśya* variety of *aprastuta-praśaṁsā* does not involve an absolute superimposition of the implied thing unto the expressed thing, but there is another kind of *sādṛśya* which does involve an absolute superimposition. An example of that kind of *sādṛśya* is as follows:

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387 In this verse the *kalahāntaritā* ladylove compares herself to a *ketakī* flower, Kṛṣṇa to a bee, her quarreling to thorns, and the rival ladyloves to lotuses. In effect she says: "Why should Kṛṣṇa humbly come before me again after being pierced by my quarrelsome words and after I denied Him union. Therefore He has gone to enjoy with some other girl."

8.107

tvaṁ ko 'sy ūṣaradeśam eva su-dhiyo jānīta kiṁ māṁ bhavān
nirvedaṁ tanute śṛṇudhvam abhito rājanti tā bhūmayaḥ
yā ambhodhara-vṛṣyamāṇa-payasā śasyair apūryantam apy
uptaṁ sadbhir api prarohati kadāpy ekaṁ na bījaṁ yataḥ

tvam—you; *kaḥ*—who; *asi*—are; *ūṣara-deśam*—barren land; *eva*—only; *su-dhiyaḥ*—O all you learned persons; *jānīta*—all of you should know; *kim*—why; *mām*—me; *bhavān*—you; *nirvedam*—despondent; *tanute*—make; *śṛṇudhvam*—all of you should listen; *abhitaḥ*—all around; *rājanti*—are; *tāḥ*—those; *bhūmayaḥ*—lands; *yāḥ*—which; *ambhaḥ-dhara*—from the clouds; *vṛṣyamāṇa*—which is rained down; *payasā*—due to the water; *śasyaiḥ*—with grains; *apūryantam*—filled; *api*—even; *uptam*—sown; *sadbhiḥ*—by saintly persons; *api*—even; *prarohati*—sprouts; *kadā api*—at any time; *ekam*—one; *na*—not; *bījam*—seed; *yataḥ*—because.

— Who are you?
— Dear scholars, you should know that I am barren land. Why do you make me despondent? Listen, there is so much land all around me that is covered with grain due to rain water, but although seeds are sown in me by saintly persons, not even one sprout emerges.

atrācetanasyoṣara-deśasya prastuta-nirviṇṇa-hari-bhakta-puruṣe āropeṇaiva prativacanopapattiḥ.

In this verse, the format of the answer makes sense only by the absolute superimposition of the lifeless barren land upon a despondent devotee of Hari who is the subject of description.

COMMENTARY

This subcategory of the *sādṛśya* variety *aprastuta-praśaṁsā* is the concept of personification. Moreover, from the following text to the end of this section on *aprastuta-praśaṁsā,* Kavi Karṇapūra sequentially re-illustrates all of the above information about the fifth variety of *aprastuta-praśaṁsā,* with a twist: In the above examples of the fifth variety, the *prastuta* thing was implied from

the *aprastuta* thing, but from now on the *prastuta* meaning is implied from the *aprastuta* meaning.

8.108

na doṣa-darśī bhavitaiva vidvān
vapuḥ-svabhāvena satāṁ vapuḥṣu
yujyeta phenādibhir ambu-doṣair
aghaugha-vidhvaṁsy api gāṅgam ambhaḥ

na—not; *doṣa*—faults; *darśī*—one who sees; *bhavitā*—will be; *eva*—only; *vidvān*—a learned person; *vapuḥ*—of the body; *svabhāvena*—due to the nature; *satām*—of saintly persons; *vapuḥṣu*—in the bodies; *yujyeta*—mixed; *phena-ādibhiḥ*—such as foam; *ambu*—of water; *doṣaiḥ*—with the faults; *agha*—of sins; *ogha*—a multitude; *vidhvaṁsi*—destroys; *api*—still; *gāṅgam*—of the river Ganges; *ambhaḥ*—the water.

A learned person never scrutinizes the faults in the bodies of saintly persons, that is to say faults that arise due to the nature of the body itself. Though the Ganges is mixed with imperfections of water such as foam, it still dispels sinful reactions.

atra śleṣa-rūpaḥ. tulye prastute tulyasyāprastutasya kathanam.

This is the *śleṣa* variety: There is talk of an *aprastuta* which is similar to the *prastuta.*

COMMENTARY

The *aprastuta* meaning, the contextual topic, is that Kṛṣṇa is defending Himself in front of the *gopīs.* The word *doṣa-darśī* is paronomastic: The sense of *doṣa-darśī* in the *aprastuta* meaning is: The *mañjarīs* on His side should not show the signs of lovemaking on His body. In addition, *doṣa-darśī* is paronomastic in the *aprastuta* meaning as well because it is connected with *vapuḥṣu* in the senses of: "one who sees, or shows, faults in the bodies" and "one who sees the three bodily humors in the body (*kapha, pitta,* and *vāyu*)." The verse ends with the *arthāntara-nyāsa* ornament (corroboration).

8.109

haṁho prema tavāyaśo viracitaṁ sadyo ’vinirgacchatā
yenānena hatena jīvitam idaṁ tad yena sandhāryate
tasyaivāvadhi-vāsarasya su-mahān doṣaḥ śarīrāntare
tat-prāptau samayo ’dhikaḥ kim avadhāv itthaṁ na yenohyate

haṁho—alas; *prema*—O love; *tava*—your; *ayaśaḥ*—infamy; *viracitam*—created; *sadyaḥ*—immediately; *avinirgacchatā*—which did not depart; *yena*—by which [life airs]; *anena*—because of this [separation from Kṛṣṇa]; *hatena*—although already killed; *jīvitam*—life; *idam*—this; *tat*—that; *yena*—by which (day of termination); *sandhāryate*—is maintained; *tasya*—of that; *eva*—only; *avadhi*—of termination; *vāsarasya*—of the day; *su-mahān*—very great; *doṣaḥ*—fault; *śarīra-antare*—in the next body; *tat-prāptau*—when there is attainment of Him (Kṛṣṇa); *samayaḥ*—time; *adhikaḥ*—much; *kim*—whether; *avadhau*—til the day of termination; *ittham*—such; *na*—not; *yena*—by which (day of termination); *ūhyate*—considered.

O love, alas, these life airs bring you infamy because although they have already been killed by separation from Kṛṣṇa, they do not immediately depart from My body. Actually this is the great fault of My time of death, which forcibly sustains the life in My body. Why doesn’t My time of death, after which I shall attain Kṛṣṇa in My next body, consider that it is tardy?

atra samāsokti-rūpaḥ. **This is the *samāsokti* variety.**

COMMENTARY

Viśvanātha Cakravartī: Rādhā, being afflicted by separation from Kṛṣṇa who has gone to Mathurā, speaks this verse which is addressed to Her own feeling of love. The word *haṁho* (alas) is used in the sense of grief. This is the *samāsokti* variety since the notion of “enemy” is superimposed upon the noun *avadhi-vāsara* (final day, time of death) due to adjectives that express the state of obstructing the departure of the life airs at the time of separation from Śrī Kṛṣṇa (*Subodhinī*).

In this verse, the *prastuta* meaning is that separation from Kṛṣṇa kills in an ignominious way. The *aprastuta* meaning is the life airs' making love infamous and the time of death being faulty: Its implied comparison to an enemy is tantamount to the *sādṛśya* variety. The verse is upgraded to the *samāsokti* variety because of the superimposition of behavior (Commentary 8.91): The tardiness of the time of death, a tardiness that makes love infamous, implies the ignominiousness of the feeling of separation from Kṛṣṇa.

8.110

candrādi-nānā-vidha-ramya-vastunaḥ
saundaryam ādāya mukhādi nirmame
yasyāḥ smareṇa svayam eva tām asau
hinasti tair adya hare tvayā vinā

candra-ādi—the moon and so on; *nānā-vidha*—various kinds; *ramya*—beautiful; *vastunaḥ*—from the objects; *saundaryam*—the beauty; *ādāya*—after extracting; *mukha-ādi*—the face and so on; *nirmame*—was made; *yasyāḥ*—whose; *smareṇa*—by Cupid; *svayam*—himself; *eva*—only; *tām*—Her (Rādhā); *asau*—he (Cupid); *hinasti*—tortures; *taiḥ*—with those things (the m+oon and so on); *adya*—now; *hare*—O Hari; *tvayā*—You; *vinā*—without.

O Hari, Cupid himself created Rādhā's face and other features after extracting the beauty from various beautiful objects such as the moon. But alas, now, in Your absence, he is torturing Her with those very same things.

atra sādṛśya-rūpaḥ. **This is the *sādṛśya* variety.**

COMMENTARY

There is a similarity of Rādhā's face and so on with the moon and so on. Here the *prastuta* meaning is Rādhā's beauty and the *aprastuta* meaning is the beauty of the things from which Her beauty is made.

8.111

pratīyamānasyāropānāropābhyāṁ punar dvidhā (24)

punar idam aprastuta-praśaṁsanaṁ dvidhā pratīyamānasyārthas yāropānāropābhyām.
pratīyamānasya—of what is understood; *āropa*—due to the superimposition; *anāropābhyām*—and due to the non-superimposition; *punaḥ*—again; *dvidhā*—of two kinds;

The *sādṛśya* variety is of a further two kinds, depending on whether there is a superimposition of what is implied or there is no superimposition of what is implied.

8.112

yathā,

kā tvaṁ pṛcchasi duḥkhinīṁ kim iti māṁ kasmād ayaṁ te śubhe
nirvedo nanu muktir asmi tad aho sarvottamā tvaṁ na hi
dūra-sthām api sādaro 'nubhajate bhaktiṁ mukunda-priyo
nopetyārthana-kāriṇīm api dṛśaḥ koṇena māṁ vīkṣate

kā—who; *tvam*—you; *pṛcchasi*—you ask; *duḥkhinīm*—miserable; *kim iti*—why; *mām*—me; *kasmāt*—why; *ayam*—this; *te*—your; *śubhe*—O auspicious one; *nirvedaḥ*—self-disgust; *nanu*—oh; *muktiḥ*—liberation; *asmi*—I am; *tat*—therefore; *aho*—ah; *sarva-uttamā*—the best of all; *tvam*—you; *na*—not; *hi*—certainly; *dūra-sthām*—situated far away; *api*—even though; *sa-ādaraḥ*—with respect; *anubhajate*—worships; *bhaktim*—devotion; *mukunda-priyaḥ*—one who is dear to Mukunda; *na*—not; *upetya*—having gone nearby; *arthana-kāriṇīm*—making a request; *api*—even though; *dṛśaḥ*—of the eyes; *koṇena*—from the corner; *mām*—at me; *vīkṣate*—he looks.

[A certain demigod asks Mukti-devī:] Who are you?
—Why are you asking miserable me?
—Why are you so disgusted with yourself, O auspicious one?
—Because I am *mukti.*
—Ah! Then you are topmost.
—Not at all. Mukunda's dear devotees respectfully worship *bhakti,* though she is far away, but they do not glance at me even from the corners of the eyes, though I personally approach them and ask them to accept me.

atra mukter api bhaktiḥ suraseti pratīyamānasyāropaḥ.

Here there is a superimposition of the implied meaning "Devotional service is more relishable than liberation."

8.113

bahiś ced asyāntar bhavati yadi cāntar bahir aho
janaḥ svasmin dehe bhavati ghṛṇayā thūtkṛti-paraḥ
abhadraṁ bhadraṁ vā viraciti-viśeṣopadhi nahi
svato bhadraṁ kiñcid bhavati bhagavad-bhāga-vaśataḥ

bahiḥ—the external parts; *cet*—if; *asya*—of the body; *antaḥ*—internal parts; *bhavati*—became; *yadi*—if; *ca*—and; *antaḥ*—the internal parts; *bahiḥ*—the external parts; *aho*—ah; *janaḥ*—people; *svasmin dehe*—for their own bodies; *bhavati*—would become; *ghṛṇayā*—out of disgust; *thūt-kṛti*—spitting; *paraḥ*—prone to; *abhadram*—inauspicious; *bhadram*—auspicious; *vā*—or; *viraciti*—because of the configuration; *viśeṣa*—particular; *upadhi*—whose designation; *nahi*—not; *svataḥ*—by itself; *bhadram*—auspicious; *kiñcit*—something; *bhagavat*—for the Lord; *bhāga*—of devotion; *vaśataḥ*—because of the influence.

If the body were turned inside out, then people would spit out of disgust. Nothing is by itself auspicious or inauspicious, since such designations are dependent upon a particular configuration. Rather a thing becomes truly auspicious by the power of devotion to the Lord.

atra pratīyamānārthasyānāropo vācyasyaiva prādhānyāt.

Here there is no superimposition of the implied meaning, since the literal meaning itself is greater.

COMMENTARY

Viśvanātha Cakravartī: There is no superimposition of the implied meaning, "the body is a disgusting thing", since the literal meaning itself is greater because it creates more wonder (*Subodhinī*). The difference between this verse and the previous one is that here the

literal meaning stands, whereas the personifications of Mukti and Bhakti only make sense figuratively, so that a superimposition is required to make full sense of the statement.

14. Atiśayokti

8.114

nigīrṇasyopamānenopameyasya nirūpaṇam
yat syād atiśayoktiḥ sā (25abc)

nigīrṇasya—which has been swallowed up; *upamānena*—by an *upamāna; upameyasya*—of an *upameya; nirūpaṇam*—description; *yat*—which; *syāt*—there is; *atiśayoktiḥ*—the ornament called *atiśayokti; sā*—that.

***Atiśayokti* (introsusception) is the description of an *upameya* (subject of comparison) that has been swallowed up by an *upamāna* (standard of comparison).**

COMMENTARY

There are four kinds of *atiśayokti.* The first kind, defined above, was described in text 2.22. This variety amounts to an extreme metaphor: The intent is to express an utter nondifference between the *upameya* and the *upamāna.* The superimposition is so complete that there is no longer any apprehension of the *upameya,* therefore the *upameya* is not stated at all.

The *atiśayokti* which is "a statement of superexcellence", mentioned in the third chapter (23; 42; 49), is the ancients' *atiśayokti* and more or less corresponds to the second kind (8.116-117).

8.115

yathā,

kṣitau śoṇāmbhoje tad-upari navau hema-kadalī-
tarū nīcīnāgrāv iha kanaka-siṁhāsanam idam
tataḥ śūnyaṁ tasyopari su-militaṁ koka-mithunaṁ
tataś candras tasmāt tama iti vidheḥ kā nu ghaṭanā

kṣitau—on the ground; *śoṇa*—red; *ambhoje*—two lotuses; *tat-upari*—above that; *navau*—young; *hema*—golden; *kadalī-tarū*—two banana trees; *nīcīna*—turned downward; *agrau*—whose tips; *iha*—on that; *kanaka-siṁhāsanam*—a golden throne; *idam*—this; *tataḥ*—after that; *śūnyam*—nothing; *tasya*—of that; *upari*—on top; *su-militam*—nicely joined together; *koka*—of *cakravāka* birds; *mithunam*—pair; *tataḥ*—after that; *candraḥ*—a moon; *tasmāt*—after that; *tamaḥ*—darkness; *iti*—thus; *vidheḥ*—of the Creator; *kā*—what; *nu*—indeed; *ghaṭanā*—special creation.

What special invention of the creator is this? There are two red lotuses on the ground, and above them are two upside down golden banana trees. Above them is a golden throne, and above that is a void. Above that are two *cakravāka* birds huddling close together. Above them is a moon, and above the moon is darkness.

COMMENTARY

Viśvanātha Cakravartī: The two red lotuses stand for Rādhā's feet, and above them the two golden banana trees stand for Her thighs. The idea of them being upside down is that the thick part is at the top and the thin part is at the bottom. The golden throne (*siṁhāsana*) stands for Her hips, and the empty space for Her slender waist. Finally, the pair of *cakravāka* birds stands for Her breasts, the moon for Her face, and the darkness for Her hair.

8.116

tad evānyatayā yadi nirūpyate sā dvitīyā (25de)

tat—that (the *upameya* or *upamāna*); *eva*—only; *anyatayā*—as different; *yadi*—if; *nirūpyate*—is described; *sā*—that (*atiśayokti*); *dvitīyā*—second kind.

When the *upameya* or the *upamāna* is described as a different kind, that is the second kind of *atiśayokti* (statement of superexcellence).

tad eva prakṛtaṁ vastūpamānaṁ vānyad evedam iti yadi nirūpyate tadā sātiśayoktir dvitīyā bhavati.

The words *tad eva* can refer either to the subject of description (called *upameya* if it has an *upamāna*) or to the *upamāna*. So if the *upameya* or the *upamāna* is described by saying "It is completely different," that is the second kind of *atiśayokti.*

8.117

yathā,
anye śrutī te rasanā ca sānyā
cetaḥ satāṁ tat punar anyad eva
śrī-kṛṣṇa-śīta-dyuti-nāma-līlā-
rūpāmṛtaṁ yāni sadā dhayanti

anye—of a different kind; *śrutī*—two ears; *te*—those; *rasanā*—tongue; *ca*—and; *sā*—that; *anyā*—of a different kind; *cetaḥ*—heart; *satām*—of the devotees; *tat*—that; *punaḥ*—and; *anyat*—of a different kind; *eva*—only; *śrī-kṛṣṇa-śīta-dyuti-nāma-līlā-rūpa*—of Śrī Kṛṣṇa's cool effulgence, name, pastimes, and form; *amṛtam*—the nectar; *yāni*—which; *sadā*—always; *dhayanti*—drink.

The devotees' ears, tongues and hearts that drink the nectar of Śrī Kṛṣṇa's names, pastimes, form, and cool effulgence are actually of a different type.

COMMENTARY

This verse is an example of subjects of descriptions that are described as being of a different kind. They are not *upameyas.* The next verse illustrates the ornament as regards *upamānas.*

8.118

yathā vā,
anyaiveyaṁ kanaka-latikā candramāś cāyam anyas
tasminn etan mada-madirayor yugmakaṁ cānyad eva
anyaiveyaṁ tad-upari manojanmanaś cāpa-vallī
rādhā-nāma sphurati manasaḥ keyam unmāda-vīthī

anyā—of a different kind; *eva*—only; *iyam*—this; *kanaka*—golden; *latikā*—creeper; *candramāḥ*—moon; *ca*—and; *ayam*—this; *anyaḥ*—of a different kind; *tasmin*—on that [moon]; *etat*—this; *mada*—intoxicated; *madirayoḥ*—of wagtail birds; *yugmakam*—pair; *ca*—and; *anyat*—of a different kind; *eva*—only; *anyā*—of a different kind; *eva*—only; *iyam*—this; *tat-upari*—above that; *manaḥ-janmanaḥ*—of Cupid ("who appears in the mind"); *cāpa-vallī*—bows; *rādhā-nāma*—the name of Rādhā; *sphurati*—becomes manifest; *manasaḥ*—of the mind; *kā*—what; *iyam*—this; *unmāda*—of madness; *vīthī*—series.

"This golden creeper, this moon, this pair of wagtail birds on the moon, and the bows above them, are all of a different type." What is this name "Rādhā" that creates such a sequence of madness in Kṛṣṇa's mind?

COMMENTARY

The verse combines the first two varieties of *atiśayokti.* Here the *upameyas,* i.e. Rādhā's body, face, eyes, and eyebrows, are all swallowed up by the *upamānas.* The idea is that simply by hearing Rādhā's name Kṛṣṇa becomes so mad that He describes Rādhā's body and so on as a golden creeper and so on.

8.119

yady-arthena tu kalpanā (25f)
yady asambhāvino 'rthasya sā tṛtīyā (26ab)

yadi-arthena—with a word that has the meaning of *yadi* (if) (either *yadi* or cet); *tu*—but; *kalpanā*—imagination; *yadi*—if; *asambhāvinaḥ*—impossible; *arthasya*—of a thing; *sā*—that (*atiśayokti*); *tṛtīyā*—third kind.

When an impossible thing is imagined and the word "if" is used, that is the third kind of *atiśayokti.*

8.120

yathā,

pūrṇo yadi syād aniśaṁ sudhāṁśuḥ
sa cet kalaṅkena bhaved vihīnaḥ
cakora-peyo 'pi na ced ayaṁ syāt
tvad-āsya-dāsyāya tadaiva rādhe

pūrṇaḥ—full; *yadi*—if; *syāt*—was; *aniśam*—always; *sudhāṁśuḥ*—the moon; *saḥ*—it (the moon); *cet*—if; *kalaṅkena*-—spots; *bhavet*—was; *vihīnaḥ*—without; *cakora-peyaḥ*—drunk by cakora birds; *api*—also; *na*—not; *cet*—if; *ayam*—it (the moon); *syāt*—was; *tvat*—of Yours; *āsya*—of the face; *dāsyāya*—for the service; *tadā*—then; *eva*—only; *rādhe*—O Rādhā.

Rādhā, if the moon were always full, and if it were spotless and never drunk by *cakora* birds, then it would be fit for serving Your face.

8.121

viparyaye kārya-kāraṇayor anyā (26bc)

anyā caturthī.

viparyaye—when there is a reversal; *kārya-kāraṇayoḥ*—of the effect and the cause; *anyā*—another kind.

When the sequence between a cause and its effect is reversed, that is the fourth kind of *atiśayokti.*

8.122

yathā,

aviddha eva praviveśa yat-kṛtā
saroruhākṣyā hṛdi kṛṣṇa vedanā
paraṁ tato 'nena vilocanāñcalī-
śareṇa viddhaṁ hṛdayaṁ tvayāsyāḥ

aviddhe—not pierced; *eva*—only; *praviveśa*—enters; *yat-kṛtā*—created by which (arrow); *saroruha-akṣyāḥ*—of the lotus-eyed girl (Rādhā); *hṛdi*—in the heart; *kṛṣṇa*—O Kṛṣṇa; *vedanā*—the pain; *param*—after; *tataḥ*—that; *anena*—by this; *vilocana-añcalī*—in the form of the sidelong glance; *śareṇa*—by the arrow; *viddham*—pierced; *hṛdayam*—heart; *tvayā*—by You; *asyāḥ*—Her.

Kṛṣṇa, although the heart of this lotus-eyed girl is unpierced, the pain created by the arrow of Your sidelong glance still enters. Only later is Her heart pierced by You with one of these arrows.

COMMENTARY

Viśvanātha Cakravartī: Here the effect in the form of the pain created by the arrow of the sidelong glance happens before the cause in the form of the piercing of the heart by the arrow of a sidelong glance (*Subodhinī*). According to Mammaṭa, the purpose of this variety is to suggest the supereminence of the efficacy of the cause: *kāraṇasya śīghra-kāritāṁ vaktuṁ kāryasya pūrvam uktau caturthī* (*Kāvya-prakāśa,* verse 451 *vṛtti*).

15. Prativastūpamā

8.123

prativastūpamā tadā (26d)
sāmānyasya sthitir vākya upamānopameyayoḥ (27)

upamāna-vākye upameya-vākye ca sāmānyasya sādhāraṇa-dharmasya yadā stithir ity arthaḥ.
prativastūpamā—the ornament called *prativastūpamā; tadā*—then; *sāmānyasya*—of the common quality; *sthitiḥ*—presence; *vākye*—in the sentence; *upamāna-upameyayoḥ*—of the *upamāna* and the *upameya.*

If the common attribute is present in both the *upameya* sentence and the *upamāna* sentence, that is the ornament called *prativastūpamā* (two sentences have an implied similarity).

COMMENTARY

This ornament is so called because in it there is a comparison with the equivalent sentence (*prativastu = prativākyārtha*): *prativastu prativākyārtham upamā samāno-dharmo 'syām iti vyutpatteḥ* (*Kuvalayānanda* 51) (*Uddyota* 10.101). The word *prativastu* is similar to the term *pratinirdeśya* (reiteration of the noun) (10.102).

8.124

aham iva katham iva sahate
rādhā niviḍānurāga-bhara-bādhām
na hi nava-kuṅkuma-vāṭī
dahana-jvālena bhavati no dagdhā

aham—I; *iva*—like; *katham iva*—how indeed; *sahate*—can tolerate; *rādhā*—Rādhā; *niviḍa*—deep; *anurāga*—of love; *bhara*—of a great amount; *bādhām*—the pain; *na hi*—not; *nava*—tender; *kuṅkuma*—of saffron; *vāṭī*—a garden; *dahana*—of the fire; *jvālena*—by the heat; *bhavati*—is; *no*—not; *dagdhā*—burnt.

How can Rādhā tolerate the pain of so much love like I do? It is not that a garden of tender saffron flowers is not burnt by the heat of a fire.

COMMENTARY

Viśvanātha Cakravartī: Kṛṣṇa in Mathurā speaks this verse to Uddhava who had just returned from Vraja. Saffron is described here as tender (*nava*) because the filaments of saffron are very tender. The meaning of the sentence "It is not that a garden of tender saffron flowers is not burnt by the heat of a fire" is: "Rather it certainly is burnt." Here the same one common quality is expressed in different words, i.e. by the word *bādhā* (pain) in the *upameya* sentence and by the word *dahana-jvāla* (the heat of fire) in the *upamāna* sentence.

8.125

bibharti sarvān amarān sumerus
taṁ cāparaṁ cāpi dharaiva dhatte
dharāṁ ca dhatte bhujagādhinātho
dhurandharair eva dhuro dhriyante

bibharti—supports; *sarvān*—all; *amarān*—the demigods; *sumeruḥ*—Sumeru mountain; *tam*—that (Sumeru mountain); *ca*—and; *aparam*—other mountains; *ca*—and; *api*—also; *dharā*—the earth; *eva*—only; *dhatte*—supports; *dharām*—the earth; *ca*—and; *dhatte*—supports; *bhujaga-adhināthaḥ*—Ananta-śeṣa ("the lord

of snakes"); *dhuraṁ-dharaiḥ*—by great people ("who bear a burden"); *eva*—only; *dhuraḥ*—great burdens; *dhriyante*—are held.

Great burdens can only be borne by great people—Sumeru supports all the demigods, the earth supports Sumeru and other mountains, and Ananta-śeṣa supports the earth.

eṣā mālā-prativastūpamā.

The verse illustrates *mālā-prativastūpamā.*

COMMENTARY

Here the same action is expressed in different words—by the verb *dhriyante* (borne) in the *upameya* sentence and by the verbs *bibharti, dhatte,* and *dhatte* in the *upamāna* sentences.

16. Dṛṣṭānta

8.126

sarveṣām eva dharmāṇāṁ dṛṣṭāntaḥ pratibimba-vat (28)

sarveṣām—all; *eva*—the same; *dharmāṇām*—of the attributes; *dṛṣṭa-antaḥ*—the ornament called *dṛṣṭānta; pratibimba-vat*—like a reflection.

When all the attributes in the *upameya* sentence are in the *upamāna* sentence as if they were being mirrored, that is the ornament called *dṛṣṭānta* (exemplification).

sarveṣām eva sādhāraṇa-dharmāṇāṁ[388] *pratibimba-vat bhāsanaṁ yat tad dṛṣṭānta-nāmālaṅkāraḥ.*

When the *upamāna* sentence is like a mirror image of all the things, that is the ornament called *dṛṣṭānta.*

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388 Not only the common attributes are meant. Mammaṭa says all the things are mirrored: *dṛṣṭāntaḥ punar eteṣāṁ sarveṣāṁ pratibimbanam* (*Kāvya-prakāśa* 10.102); *eteṣāṁ sādhāraṇa-**dharmādīnām***. *dṛṣṭo 'ntaḥ yatra sa dṛṣṭāntaḥ* (KP 10.102 *vṛtti*).

COMMENTARY

In *prativastūpamā* and in *dṛṣṭānta,* two sentences are compared, but a word such as *iva* (like) is never used. In short, *prativastūpamā* is a deficient *dṛṣṭānta.* Moreover, Mammaṭa says *dṛṣṭānta* is so called because in it the conclusion (*anta*) is seen (*dṛṣṭa*). Govinda Ṭhakkura and Nāgeśa Bhaṭṭa explain that *dṛṣṭānta* is so called because in it there is the ascertainment of the meaning of the *upameya* sentence.[389] *Dṛṣṭānta* becomes an ornament when it is poetical.

8.127

sa ca sādharmya-vaidharmya-bhedena dvi-vidho mataḥ (29)

sa ca sādharmyeṇa vaidharmyeṇa ca.
saḥ—that (*dṛṣṭānta*); *ca*—and; *sādharmya*—similarity; *vaidharmya*—contrast; *bhedena*—on account of the varieties; *dvi-vidhaḥ*—twofold; *mataḥ*—is considered.

There are two kinds of *dṛṣṭānta:* Either there is a similarity of qualities or a contrast of qualities.

8.128

krameṇodāharaṇe,

Two examples are shown in order. [This verse illustrates *sādharmya-dṛṣṭānta* (similarity of qualities):]

hari-sandarśana-samaye
dravati mano me kaṭhoram api su-mukhi
udaye sati candramasaś
candra-maṇeḥ syandate sva-rasaḥ

hari—Hari; *sandarśana*—of beholding; *samaye*—at the time; *dravati*—melts; *manaḥ*—heart; *me*—my; *kaṭhoram*—hard; *api*—

389 *dṛṣṭo 'nto niścaya upamā-nirvāhako 'trālaṅkāra iti vyutpattyā* (*Kāvya-pradīpa*); *dṛṣṭa iti, gṛhīta-prāmāṇyaka ity arthaḥ. niścayaḥ, dārṣṭāntika-vākyārtha-niścayaḥ. dṛṣṭānta-vākyārthe gṛhīta-sahacāreṇa dārṣṭāntikārtha-prāmāṇya-niścayāt.* (*Uddyota*)

even; *su-mukhi*—O girl with a beautiful face; *udaye sati*—when there is the rising; *candramasaḥ*—of the moon; *candra-maṇeḥ*—of the moon gem (the *candrakānta* jewel, "which has the effulgence of the moon"); *syandate*—flows; *sva-rasaḥ*—the own essence.

Girl with a lovely face, when I gaze at Hari even my hard heart melts. When the moon rises, the *candrakānta* jewel effuses its essence.

COMMENTARY

The *candrakānta* jewel is said to be formed from the coagulation of moonrays and to dissolve under moonlight. According to Viśvanātha Cakravartī, the two qualities, solidity and liquidity, are mirrored in the example. The heart's softness in Kṛṣṇa's presence and its hardness form a parallel with the *candrakānta* jewel's softness in the presence of the moon and with its hardness respectively.

The verse illustrates *dṛṣṭānta* because all the things are mirrored: Hari, her heart and the melting of her heart are mirrored by the moon, the jewel and the jewel's essence.

Moreover, in *arthāntara-nyāsa* (8.165), a general proposition is strengthened by a particular instance or a particular instance is strengthened by a general proposition. However, in *prativastūpamā* and in *dṛṣṭānta* the two sentences do not stand in the relation of general and particular propositions. In these two ornaments, if the first clause is a particular proposition, the second is so as well.

8.129

[An instance of *vaidharmya-dṛṣṭānta* (contrasted example):]

preyasi nayana-vidūre
sati mama samupaiti nayanayor āndhyam
udaye na hi tuhināṁśor
mīlati nīlotpala-śreṇī

preyasi—when the beloved; *nayana-vidūre*—far from the eyes; *sati*—is; *mama*—my; *samupaiti*—occurs; *nayanayoḥ*—in the eyes; *āndhyam*—darkness; *udaye*—when there is rising; *na hi*—not; *tuhina-aṁśoḥ*—of the moon ("whose rays are cool"); *mīlati*—close; *nīla-utpala*—of blue lotuses; *śreṇī*—the rows.

Darkness enters my eyes when my beloved is far from my eyes. However, blue lotuses do not remain closed when the moon rises.

COMMENTARY

There is a parallelism between Kṛṣṇa and the moon, and Rādhā's eyes and blue lotuses. The poetical convention is that blue lotuses open in moonlight. The contrast expressed by the second sentence is: When Kṛṣṇa arrives in Her presence, Her eyes open.

17. Dīpaka

8.130

kārakaikye kriyā bahvyo vyatyaye 'pi ca dīpakam (30)

kāraka-aikye—when there is one *kāraka*[390]; *kriyāḥ*—verbs; *bahvyaḥ*—many; *vyatyaye*—in the reverse order; *api*—also; *ca*—and; *dīpakam*—the ornament called *dīpaka.*

***Dīpaka* (illuminator) has two varieties: (1) One noun is connected with many verbs, and (2) Many nouns are connected with one verb.**

vyatyaye kriyaikye bahūni kārakāṇīty arthaḥ. yathā—"na paśyati na bhāṣate na ca śṛṇoti na syandate" ity-ādau pūrvārdham.

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390 Essentially, a *kāraka* is an inflected noun, which carries the meaning of the case ending, but nouns in the genitive case that express the sense of possession, and vocatives, are not *kārakas.* A *kārikā* can be a gerund (a verbal form functioning as a noun).

Here, the word *vyatyaye* (in the reverse order) means: "when there is one verb and many nouns." The first half of verse 8.75 is an example of the first variety: "Rādhikā does not see, speak, hear, or move but just closes Her eyes, whirls about, falls on the ground, and faints."

8.131

kāraka-bāhulye kriyaikyaṁ yathā,

This illustrates the second variety (many nouns connected with one verb):

suhṛd-viyogaś ca mahā-jvaraś ca
viṣaṁ ca pākonmukha-hṛd-vraṇaś ca
mahad-vinindā ca khaloditaṁ ca
ṣaḍ eva marmāṇy avasādayanti

suhṛt—from a dear friend; *viyogaḥ*—separation; *ca*—and; *mahā-jvaraḥ*—a great fever; *ca*—and; *viṣam*—poison; *ca*—and; *pāka*—[to be] ripe; *unmukha*—which is about; *hṛt*—of the heart; *vraṇaḥ*—a disease; *ca*—and; *mahat*—of a great soul; *vinindā*—criticism; *ca*—and; *khala*—by a wicked person; *uditam*—what is said; *ca*—and; *ṣaṭ*—six; *eva*—alone; *marmāṇi*—the vital parts; *avasādayanti*—tear apart.

Poison, a high fever, a critical heart-disease, separation from a dear friend, rebuking a great soul, and the words of wicked people: These six cut to the quick.

18. Mālā-dīpaka

8.132

mālā syāt pūrva-pūrvaṁ ced uttarottaram ṛcchati (31)
mālā mālā-dīpakam.

When each preceding element serves as a qualifier for each succeeding element, that is called *mālā-dīpaka* (serial illuminator).

COMMENTARY

The difference between *mālā-dīpaka* and *ekāvalī* (8.269) is that in the former the attribute is the same in each clause.

8.133

yathā,

āloke sati sammadāmṛta-nidhau svāntaṁ tadaivāviśat
svānte manmatha eṣa manmatha idaṁ krūratvam uccaistarām
krūratve 'pi ca tasya dhairya-haratā tasyāṁ samastendriya-
glāniḥ kā sakhi su-sthitābhilaṣati śrī-kṛṣṇam ālokitum

āloke sati—when there is seeing [Kṛṣṇa]; *sammada*—of exhilaration; *amṛta-nidhau*—in the nectar ocean; *svāntam*—the heart; *tadā*—then; *eva*—only; *aviśat*—entered (i.e. enters); *svānte*—in the heart; *manmathaḥ*—Cupid; *eṣaḥ*—this; *manmathe*—in Cupid; *idam*—this; *krūratvam*—anger; *uccaiḥ-tarām*—abundantly; *krūratve*—in anger; *api*—even; *ca*—and; *tasya*—his (i.e. Cupid's); *dhairya*—patience; *haratā*—quality of destroying; *tasyām*—in that [destruction of patience]; *samasta-indriya*—of all the senses; *glāniḥ*—the dwindling; *kā*—which girl; *sakhi*—O friend; *su-sthitā*—being properly situated (i.e. being in her right mind); *abhilaṣati*—longs; *śrī-kṛṣṇam*—Śrī Kṛṣṇa; *ālokitum*—to see.

***Sakhī,* when Śrī Kṛṣṇa is seen, the heart enters a Nectar Ocean of exhilaration. Then Cupid enters the heart, great anger enters Cupid, the idea to end our steadfastness enters his anger, and through his constant shower of flower arrows all our senses enter that state of inertia. Which girl in her right mind longs to see Śrī Kṛṣṇa?**

COMMENTARY

Here the verb *aviśat* (entered) is stated once and is carried forward in each clause. The verse is a form of *mālā* because there is a series and features *dīpaka* because the verb, situated in one place, illumines the things connected to it. The term *dīpaka* means either (1) "Illuminator": The suffix *[ṇ]aka* is applied after the verbal root *dīp[ī] dīptau* (to illuminate), (2) "A small lamp": The small *ka[n]* is applied in the sense of smallness, by the rule: *alpe* (*Aṣṭādhyāyī*

5.3.85), or (3) "Like a lamp": The suffix *ka[n]* is applied after *dīpa* (lamp) in the sense of *iva* (like), as in the poetical term *yamaka* (word rhyme) ("like a pair"), by the rule: *ive pratikṛtau* (*Aṣṭādhyāyī* 5.3.96).

19. Tulya-yogitā

8.134
prakṛtānāṁ caikadoktir ucyate tulya-yogitā (32)

ca-kārād aprakṛtānāṁ ca, prākaraṇikāṇām aprākaraṇikānāṁ cety arthaḥ.

prakṛtānām—of things related to the subject of description; *ca*—and; *ekadā*—at the same time; *uktiḥ*—the mention; *ucyate*—is called; *tulya-yogitā*—the *tulya-yogitā* ornament.

When there is a simultaneous description of many things related to the subject of description or of many things unrelated to the subject of description, that is the ornament called *tulya-yogitā* (connection with a similar attribute).

COMMENTARY

Vidyādhara derives *tulya-yogitā* as: *tulya-dharmeṇa yogo jāto 'syām ity anvartha-nāmā tulya-yogitā,* "That in which a connection (*yoga*) occurs [between *prastuta* things or between *aprastuta* things] because of a similar attribute (*tulya* = *tulya-dharma*) is the ornament called *tulya-yogitā,* whose name is in conformity with the etymology" (*Ekāvalī* 8.15).

8.135
yathā,

For example (here all the things are connected with the subject of description, Rādhā):

dṛṣṭiḥ śūnyā gamanam alasaṁ mānasaṁ nirvyavasthaṁ
dehaḥ kṣāmas tava sakhi mukhaṁ ketakī-garbha-pāṇḍu
vāso dīrghaḥ parijana-gaṇe maunam āyāsi rādhe
sarvo dharmaḥ katham ayam abhūd ekadaivānyathaiva

dṛṣṭiḥ—eyes; *śūnyā*—blank; *gamanam*—movements; *alasam*—lazy; *mānasam*—mind; *nirvyavastham*—has an unconventional condition; *dehaḥ*—body; *kṣāmaḥ*—emaciated; *tava*—Your; *sakhi*—O friend; *mukham*—face; *ketakī*—of a *ketakī* flower; *garbha*—like the interior; *pāṇḍu*—pale; *śvāsaḥ*—exhalation; *dīrghaḥ*—long (drawn out); *parijana-gaṇe*—toward the entourage; *maunam āyāsi*—You become silent; *rādhe*—O Rādhā; *sarvaḥ*—all; *dharmaḥ*—attributes; *katham*—how?; *ayam*—this (these); *abhūt*—occurred; *ekadā*—at the same time; *eva*—only; *anyathā*—in another manner; *eva*—only.

Rādhā, Your eyes are blank, Your movements indolent. Your mind is out of this world. Your body is emaciated, and Your face pale like the center of a *ketakī* flower. Your breaths are drawn out and You remain silent for a long time amidst Your entourage. How did all these attributes of Yours simultaneously change?

COMMENTARY

Here the eyes, the movements, and so on, which are related to the subject of description, Rādhā, are all connected to a common attribute (*tulya-dharma*): becoming changed (*anyathā-bhāva*).

8.136

**[All the things are not connected
with the subject of description, Rādhā:]**

kuvalaya-hariṇāṅganā-dṛg-anta-
smara-śara-mīna-cakora-khañjarīṭāḥ
nayana-vilasitena rādhikāyā
yugapad apāsta-samasta-saubhagāḥ syuḥ

kuvalaya—blue lotus; *hariṇa-aṅganā*—of the does; *dṛk-anta*—sidelong glances; *smara-śara*—arrows of Cupid; *mīna*—fish; *cakora*—*cakora* bird; *khañjarīṭāḥ*—wagtail bird; *nayana*—of the eyes; *vilasitena*—due to the gestures; *rādhikāyāḥ*—of Rādhikā; *yugapat*—at once; *apāsta*—discarded; *samasta*—entire; *saubhagāḥ*—whose loveliness; *syuḥ*—are (become).

Due to the playful gestures of Rādhikā's eyes, the blue lotuses, the does' sidelong glances, Cupid's arrows, the dolphins, the *cakora* birds and the wagtail birds at once lose their loveliness.

COMMENTARY

Here, the blue lotuses and other things, which are unrelated to the subject of description, especially since *upamānas* are *aprastuta* (noncontextual), are connected to the same attribute: losing their loveliness.

8.137

ca-kāreṇāpi sākṣepyā (33a)

sā tulya-yogitā.

ca-kāreṇa—with the word *ca* (and); *api*—also; *sā*—that (*tulya-yogitā*); *ākṣepyā*—is to be necessarily understood.

***Tulya-yogitā* is also understood when there is an equal connection with the word *ca* (and).**

8.138

yathā,

dṛṣṭaṁ śrī-kṛṣṇa-vadanaṁ hāritaṁ ca nijaṁ manaḥ
labdhaḥ ko 'pi parānando nipītaṁ ca mahā-viṣam

dṛṣṭam—has been seen; *śrī-kṛṣṇa-vadanam*—Śrī Kṛṣṇa's face; *hāritam*—was stolen; *ca*—and; *nijam*—my; *manaḥ*—mind; *labdhaḥ*—has been obtained; *kaḥ api*—some; *para-ānandaḥ*—great bliss; *nipītam*—has been drunk; *ca*—and; *mahā-viṣam*—huge poison.

Ah, I saw Śrī Kṛṣṇa's face and my mind was blown away; I experienced some great bliss and I drunk a powerful poison.

COMMENTARY

Viśvanātha Cakravartī says that an equal connection with the word *ca* is understood here: Kṛṣṇa's face was seen **and** the mind was blown away (*Subodhinī*). However, a similarity must be implied,

otherwise the verse would be same as the variety of *samuccaya* consisting of a combination of two actions (8.216). This subvariety of *tulya-yogitā* is not distinguished from *samuccaya* simply by the usage of the word *ca,* because the poets use that formula for *samuccaya.* Here the implied similarities are: "Seeing Kṛṣṇa's face is the same as having one's mind blown away," and "Experiencing bliss connected with Kṛṣṇa is like drinking poison [due to not being able to meet Him]."

Kavi Karṇapūra mentioned this variety of *tulya-yogitā* in text 3.55. According to Mammaṭa, this is actually a *tulyayogitā-dhvani.* In his chapter on first-rate poetry, he writes: *atra tulya-yogitā-dyotakasya 'ca' iti nipātasya,* "Here the particle *ca* (and) hints at the *tulya-yogitā* ornament" (*Kāvya-prakāśa,* verse 108 *vṛtti*). This is the verse:

kṛtaṁ ca garvābhimukhaṁ manas tvayā
kim anyad evaṁ nihatāś ca no dviṣaḥ
tamāṁsi tiṣṭhanti hi tāvad aṁśumān
na yāvad āyāty udayādri-maulitām

"You made your mind intent on showing arrogant pride and, what's more, our enemies were struck down. Darkness remains so long as the sun does not reach the eastern horizon." (KP verse 108)

The difference between this *tulya-yogitā* and the *samuccaya* ornament is that here a similarity is implied: "Making your mind intent on showing arrogant pride equals striking our enemies." Nāgeśa Bhaṭṭa says this is called *tulya-yogitā* simply because two things happen at the same time (*tulya* = *tulya-kāla*) (there is no causal relation): *tulya-kālaṁ yogiteti vyutpattyā tulya-yogitā-śabdenoktaḥ* (*Uddyota* on *Kāvya-prakāśa* verse 108). In addition, Nāgeśa Bhaṭṭa remarks that the second sentence of the verse illustrates *vyatireka-dṛṣṭānta* (contrasted example): *tatra vyatirekeṇa dṛṣṭāntam āha tamāṁsi* (*Uddyota*).

Paṇḍita-rāja Jagannātha uses the word *ca* in *tulya-yogitā,* but he mentions the point in common:

priye viṣādaṁ jahihīti vācaṁ
priye sa-rāgaṁ vadati priyāyāḥ
vārām udārā vijagāla dhārā
vilocanābhyāṁ manasaś ca mānaḥ

"When the lover told his sweetheart: "Honey, let go of your despondency," the abundant flow of water from her eyes and the pique from her mind abated" (*Rasa-gaṅgādhara*).

The tears and the pique are contextual, since the sulky woman is the subject of description, and share the attribute of abating. Over and above that, Jagannātha means to illustrate an implied similarity. He says it is twofold: The tears and the pique are similar and her eyes and her mind are similar.[391] In other words, "The pique from her mind resembled the tears from her eyes," otherwise Jagannātha's example would be classed as the variety of *samuccaya* consisting of the simultaneous occurrence of two actions.

20. Vyatireka

8.139
vyatireko vilakṣaṇaḥ
upamānāt (33bc)

vyatirekaḥ—the ornament called *vyatireka; vilakṣaṇaḥ*—difference in characteristics; *upamānāt*—from the object with which something is compared.

When there is a dissimilitude between the *upameya* (subject of the compasrion) and the *upamāna* (standard of comparison), that is *vyatireka* (contrast with an implied similitude).

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391 *atra māninyā varṇyatvāt tadīyatvena prakṛtayoḥ kartror aśru-mānayor vigalana-kriyā samāna-dharmatvenopāttā, vilocana-manasor apādānayoś ca, kārakāṇāṁ sarveṣām api kriyānvayasya tulyatvāt. evaṁ caturṇāṁ kriyā-rūpa-dharmaikye 'pi dvayor dvayor evaupamyaṁ pratīyate na parasparaṁ caturṇām, tad-apādānatva-tat-kartṛtva-rūpe viśeṣe sāmānyasya paryavasānāt. śeṣam upariṣṭād bodhyam* (*Rasa-gaṅgādhara,* KM p. 317).

vilakṣaṇa iti guṇena doṣeṇa ca.

The dissimilitude occurs on account of either a quality or a fault.

COMMENTARY

Vyatireka is characterized by a contrast between an *upameya* and an *upamāna,* but there must be some degree of similitude between them. Any contrast not involving an *upameya* and an *upamāna* is classed as the *viṣama* ornament (incongruity) (8.256), and so is a contrast between an *upameya* and an *upamāna* that does not involve similitude.[392] And if a well-known *upamāna* is taken as an *upameya,* that is in the scope of the *pratīpa* ornament (reverse simile) (8.277).

8.140

krameṇodāharaṇāni—"āśā-mātre vilasad-udayaḥ" ity-ādi.

Examples are shown in order. This is from the third chapter:

May the Kṛṣṇa moon, by its flood of effulgence, take away the coldness of those who worship Him. (The Kṛṣṇa moon takes away coolness, i.e. it gives heat, whereas the normal moon gives coolness.) He is the friend of *padminīs.* (The Kṛṣṇa moon is the friend of beautiful women whereas the moon is not the friend of daytime lotuses.) He is always taking pleasure (*ābhoga*). (But the usual moon is full, *ābhoga,* only once a month.) His bliss, friendship, and sweetness are perpetual. (But the moon's only occur at night.) The Kṛṣṇa moon is always embracing Rādhā. (But the moon is only in conjunction with the constellations such as Rādhā and Āśleṣā once every twenty-seven days.) Kṛṣṇa has soft reddish feet (*pāda*). (But the moon's rays, *pāda,* are white.) He appears splendidly whenever His devotees desire Him (*āśā*). (But the full moon only rises in one direction (*āśā*).) (3.13)

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392 Mammaṭa says *viṣama* is not limited to the four varieties because the gist of *viṣama* is a disparity: *ity-ādāv api viṣamatvaṁ yathā-yogam avagantavyam* (*Kāvya-prakāśa* verse 541 *vṛtti*). Kavi Karṇapūra's four varieties of *viṣama* slightly differ from Mammaṭa's.

COMMENTARY

Vyatireka takes place here because, in terms of good qualities, Kṛṣṇa, the *upameya,* is superior to the moon, the *upamāna.*

8.141

yathā vā,

rādhe sudhāṁśur evāyaṁ satyam eva tavānanam
kintv asau malino 'ṅkena su-nirmalam idaṁ sadā

rādhe—O Rādhā; *sudhā-aṁśuḥ*—the moon ("whose rays are nectar"); *eva*—only; *ayam*—this; *satyam*—truly; *eva*—only; *tava*—Your; *ānanam*—face; *kintu*—but; *asau*—that; *malinaḥ*—dirty; *aṅkena*—because of a mark; *su-nirmalam*—beautiful and blemish-free; *idam*—this; *sadā*—always.

Rādhā, in truth Your face is a moon. However, the famous moon is stained because of a mark whereas this moon, Your face, is always beautiful and blemish-free.

COMMENTARY

Here also there is a dissimilitude on account of a good quality: Rādhā's face, the *upameya,* is superior to the well-known moon, the *upamāna.* In addition, a fault of the moon is mentioned.

8.142

durāpa-loke ca navānurāgo
hālāhalaṁ cāpi samaṁ viśākhe
antyaṁ tu mantrauṣadhi-ratna-sādhyaṁ
hā hanta kenāpi kadāpi nādyaḥ

durāpa-loke—for Kṛṣṇa ("the seeing of whom is difficult to obtain"); *ca*—and; *nava-anurāgaḥ*—new love; *hālāhalam*—deadly poison; *ca*—and; *api*—even; *samam*—are similar; *viśākhe*—O Viśākhā; *antyam*—the last one (poison); *tu*—but; *mantra-oṣadhi-ratna*—by *mantras,* medicines, and jewels; *sādhyam*—can be counteracted; *hā*—alas; *hanta*—alas; *kena api*—by any means; *kadā api*—at any time; *na*—not; *ādyaḥ*—the first one (new love for Kṛṣṇa).

Viśākhā, first love for Kṛṣṇa, seeing whom is hard to achieve, and the *hālāhala* poison are similar, but although the latter can be counteracted by mantras, medicines, and jewels, the former cannot be counteracted by any means.

COMMENTARY

Viśvanātha Cakravartī: First love for Kṛṣṇa, the *upameya,* is dissimilar to poison, the *upamāna,* on account of a fault (*Subodhinī*). The fault is that first love for Kṛṣṇa cannot be counteracted.

8.143

dvayor utkarṣāpakarṣārtha-śaṁsinoḥ (33cd)
hetvor uktau trayāṇāṁ vānuktau śabdārtha-śaktitaḥ
ākṣipte sati ca śleṣe sa syād bahu-vidhaḥ punaḥ (34)

dvayoḥ—of both [the *upameya* and *upamāna*]; *utkarṣa*—of eminence; *apakarṣa*—of inferiority; *artha*—the sense; *śaṁsinoḥ*—which express; *hetvoḥ*—of the attributes[393] [between the *upameya* and the *upamāna*]; *uktau*—when there is mention; *trayāṇām*—of the group of three [categories (see the *vṛtti*)]; *vā*—and; *anuktau*—when there is no mention; *śabda*—of the words; *artha*—of the meanings; *śaktitaḥ*—on account of the power; *ākṣipte sati*—when there is intimation; *ca*—and; *śleṣe*—when there are double meanings; *saḥ*—that (*vyatireka*); *syāt*—is; *bahu-vidhaḥ*—manifold; *punaḥ*—furthermore.

***Vyatireka* is manifold, in consideration of these factors:**

- **The mention of the *upameya's* and the *upamāna's* attributes, which reveal their eminence and inferiority respectively,**
- **The non-mention (of eminence and inferiority), which has three categories,**
- **The power of words and meanings,**
- **The similarity is only implied, and**
- **Double meanings.**

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393 Here *hetu* means *dharma* (attribute). For the details, consult the word-for-word rendering of 8.45.

dvayor upameyopamānayor upameyasyotkarṣa upamānasyāpakarṣaḥ, tayor uktau dvayor upameyopamānayor utkarṣāpakarṣayor anuktiḥ. upameyasyotkarṣasya vānuktiḥ, upamānasyāpakarṣasya vānuktiḥ, iti tritayaṁ militvā catvāro bhedāḥ. ete ca śabda-pratipāditā artha-pratipāditāś cety aṣṭau. ākṣipte 'py aupamye catvāraḥ. evaṁ dvādaśa. punaḥ śleṣe dvādaśeti caturviṁśati-bhedāḥ.

When there is a mention of both the eminence of the *upameya* and the inferiority of the *upamāna,* that is the first variety of *vyatireka.* There are three other varieties: (2) Neither the eminence of the *upameya* nor the inferiority of the *upamāna* is mentioned, (3) The eminence of the *upameya* is not mentioned, and (4) The inferiority of the *upamāna* is not mentioned.

This makes four varieties, which become eight since the idea of similarity can be conveyed either by a word or by the meaning (as in the direct and indirect varieties of *upamā*). If the comparison is implied, that makes another four varieties for a total of twelve. And there are twelve more varieties on account of double meanings, for a total of twenty-four varieties of *vyatireka.*

8.144
krameṇodāharaṇāni,

Examples are shown in order:

āhlādakasya surabher mukhasya tava rādhike
candrasya kamalasyeva nāṅko na jala-janmatā

āhlādakasya—which gives bliss; *surabheḥ*—which is fragrant; *mukhasya tava*—of Your face; *rādhike*—O Rādhikā; *candrasya*—of the moon; *kamalasya*—of a lotus; *iva*—like; *na*—there is no; *aṅkaḥ*—mark; *na*—is not; *jala-janmatā*—the state of being born from water.

Rādhikā, Your face gives bliss like the moon and is fragrant like an aquatic lotus, but unlike the moon it has no spots and unlike an aquatic lotus it does not originate from water.

atropameyasyotkarṣa upamānasyāpakarṣaḥ, dvayor evoktiḥ.

Here, there is an eminence of the *upameya* (Rādhikā's face) and an inferiority of the *upamānas* (the moon, and a lotus); both are mentioned.

8.145

tavānanasyopamānaṁ na candro na ca paṅkajam
akṣṇor apy upamānaṁ te na rādhe khañjanādayaḥ

tava ānanasya—for Your face (as the *upameya*); *upamānam*—a standard of comparison; *na*—is not; *candraḥ*—the moon; *na ca*—nor; *paṅkajam*—a lotus; *akṣṇoḥ*—for two eyes; *api*—also; *upamānam*—a standard of comparison; *te*—Your; *na*—are not; *rādhe*—O Rādhā; *khañjana-ādayaḥ*—wagtails and so on.

Rādhā, neither the moon nor a lotus makes a proper object of comparison with Your face, nor do wagtail birds and the like deserve to be the objects of a similarity with Your eyes.

atra dvayor hy anuktiḥ.

Neither the eminence of the *upameyas* (the face, the eyes) nor the inferiority of the *upamānas* (the moon, a lotus, wagtails, etc.) is mentioned.

8.146

mukhasya tava padmākṣi kalaṅkī na samaḥ śaśī
vacaso na ca tulyaṁ te mākṣikatvena mākṣikam

mukhasya tava—as Your face; *padma-akṣi*—O lotus-eyed girl; *kalaṅkī*—which has a mark; *na samaḥ*—is not the same; *śaśī*—the moon ("hare-marked"); *vacasaḥ*—to words; *na*—is not; *ca*—and; *tulyam*—similar; *te*—Your; *mākṣikatvena*—in such a way that it is made by bees; *mākṣikam*—honey.

Lotus-eyed girl, the spotted moon and Your face are not alike. And Your speech cannot be compared to bee-manufactured honey.

atropameyasya notkarṣoktiḥ.

There is no mention of the eminence of the *upameyas* (the face, and speech).

8.147
āhlādakasya surabher mukhasya tava rādhike
nopamānaṁ bhaved indur na ca paṅke-ruhaṁ priye

āhlādakasya—which gives bliss; *surabheḥ*—which is fragrant; *mukhasya tava*—of Your face; *rādhike*—O Rādhikā; *na*—not; *upamānam*—similar; *bhavet*—can be; *induḥ*—the moon; *na ca*—nor; *paṅke-ruham*—a lotus; *priye*—O beloved.

O Rādhikā, My sweetheart, neither the moon nor a lotus can be a worthy object of comparison for Your blissful fragrant face.

atropamānasyāpakarṣānuktiḥ. ete catvāro bhedāḥ.

There is no mention of the inferiority of the *upamānas* (the moon, a lotus). The first four varieties of *vyatireka* have been shown thus far.

8.148
āhlādakaṁ saurabha-vad vadanaṁ tava rādhike
sa-kalaṅkendu-van naiva naiva sthala-jalābja-vat

āhlādakam—which gives pleasure; *saurabha-vat*—which has fragrance[394]; *vadanam*—face; *tava*—Your; *rādhike*—O Rādhikā; *sa-kalaṅka*—which has a mark; *indu-vat*—like the moon; *na eva*—never; *na eva*—never; *sthala-jala-abja-vat*—like a stationary lotus.

394 Viśvanātha Cakravartī glosses *saurabha-vat* as *saurabha-yuktaḥ* (which has fragrance).

Rādhikā, Your charming face can never be like the spotted moon and, being fragrant, can never resemble a stationary lotus.

atra tulyārthena vatinārtha-pratipādyam aupamyam. etac ca punas trayāṇām anuktau pūrva-vad anena saha catvāraḥ, ity aṣṭau.

In this verse the similarity arises by the force of the meaning, on account of the suffix *vat[i]* which is used in the sense of *tulya* (in *sa-kalaṅkendu-vat* and in *sthala-jalābja-vat*).

This similarity arising by the force of the meaning has four varieties as in the similarity arising by the force of the word (8.143). Thus eight varieties have been covered so far.

COMMENTARY

The current verse is an instance of *vyatireka* where there is mention of both the eminence of an *upameya* (Rādhikā's face) and the inferiority of an *upamāna* (the spotted moon).

8.149

śanaiś calantī caraṇa-dvayena sā
dāsī-kṛtāmbhoruha-kānana-śriṇā
mukhena rādhā sahajāmala-tviṣā
jigāya candraṁ sa-malaṁ kalaṅkataḥ

śanaiḥ—slowly; *calantī*—while going; *caraṇa-dvayena*—by means of a pair of feet; *sā*—She; *dāsī-kṛta*—is made into a servant; *ambhoruha*—of lotuses; *kānana*—of a forest; *śriṇā*—[the pair of feet] by whom the splendor; *mukhena*—by means of the face; *rādhā*—Rādhā; *sahaja*—naturally; *amala*—is spotless; *tviṣā*—[the face] whose effulgence; *jigāya*—defeated; *candram*—the moon; *sa-malam*—which has an impurity; *kalaṅkataḥ*—on account of spots.

While strolling slowly with Her feet, which turn the splendor of a lotus forest into their maidservant, Rādhā defeated the moon, impure due to spots, due to Her naturally radiant spotless face.

atrevādi-śabdam antareṇākṣiptopamā. iyam api pūrva-vad utkarṣādy-ukty-anukteś caturdhā. tena dvādaśa bhedāḥ. ete ca punaḥ śleṣa-gatatvena dvedheti caturviṁśatiḥ.

Here the similarity is implied because no word of comparison is used. The broad category of *vyatireka* that involves an implied similarity has four varieties as before, thus twelve varieties have been covered so far. Twelve more varieties of *vyatireka* take place on account of a double meaning, for a total of twenty-four varieties.

8.150

kiyanta udāhriyante,

A few examples of paronomastic *vyatireka* are shown:

kāma-kārmukam evedaṁ rādhe tava yugaṁ bhruvoḥ
guṇasyāyoga-saṁyogau yatra naivānya-cāpa-vat

kāma—of Cupid; *kārmukam*—the bow; *eva*—only; *idam*—this; *rādhe*—O Rādhā; *tava*—Your; *yugam*—pair; *bhruvoḥ*—of eyebrows; *guṇasya*—of the string (or of good qualities); *ayoga*—disjunction; *saṁyogau*—connection; *yatra*—in which [bowlike eyebrows]; *na eva*—there is certainly no; *anya-cāpa-vat*—like [the disjunction and connection in] another bow.

Rādhā, Your pair of eyebrows are Cupid's bow. In Your bowlike eyebrows, there is no connection and disjunction of the string (*guṇa*) (or of good qualities) like there is in other bows.

atrevārthe vatiḥ. guṇa-śabdaḥ śliṣṭaḥ.

Here the suffix *vat[i]* is used in the sense of *iva,* and the word *guṇa* has a dual sense.

8.151

sadā-dāna-snigdha-karaḥ śrī-kṛṣṇaḥ para-vāraṇaḥ
nānyad-vāraṇa-vad bāle padminī-gaṇa-bhañjanaḥ

sadā—always; *dāna*—whose giving (or, on account of the rut fluid); *snigdha-karaḥ*—shows affection (or whose hand (trunk) is moist); *śrī-kṛṣṇaḥ*—Śrī Kṛṣṇa; *para-vāraṇaḥ*—conqueror of enemies (or the best elephant); *na*—is not; *anyat-vāraṇa-vat*—like another conqueror (or like another elephant); *bāle*—O innocent girl; *padminī-gaṇa-bhañjanaḥ*—violent agitator of *padminī* ladyloves (or destroyer of lotuses).

[First interpretation:]
Simple girl, Śrī Kṛṣṇa is affectionate and always generous. He defeats enemies, but, unlike other conquerors, He does not cause pain to *padminī* ladyloves.

[Second interpretation:]
Simple girl, Śrī Kṛṣṇa is the best elephant: His trunk is moist on account of rut fluid, but, unlike other elephants, He does not trample lotuses.

atra tulyārthe vatiḥ. dāna-kara-vāraṇādi-śabdāḥ śliṣṭāḥ.

Here *vat[i]* is used in the sense of *tulya,* and the words *dāna, kara, vāraṇa,* and so on are paronomastic.

8.152

yathā vā,
hara-van na tanu-śivo 'yaṁ
ravi-van na kumudvatī-glapanaḥ
śaśi-van nāpy anavasthita-
kalā-kalāpaḥ sa eṣa sakhi kṛṣṇaḥ

hara-vat—like Śiva; *na*—is not; *tanu-śivaḥ*—for whom Śivā (Durgā) is in the body (as Ardha-nārīśvara) (or whose auspiciousness is meager); *ayam*—this [Kṛṣṇa]; *ravi-vat*—like the sun; *na*—is not; *kumudvatī-glapanaḥ*—one who causes lotuses to wither (or one who gives joy to joyful women[395]); *śaśi-vat*— like the moon; *na*—

395 In this second interpretation, Viśvanātha Cakravartī analyzes *na kumudvatī-glapanaḥ* as: *kau pṛthivyāṁ mut prītir vidyate āsāṁ kumudvatīnāṁ harṣavatīnām*

not; *api*—even; *anavasthita*—unsteady; *kalā-kalāpaḥ*—who has a multitude of digits (or who has a lot of expertise); *saḥ eṣaḥ*—that very; *sakhi*—O friend; *kṛṣṇaḥ*—Kṛṣṇa.

***Sakhī,* unlike Śiva, Kṛṣṇa does not have Durgā as part of His body (or His auspiciousness is great). Unlike the sun, He does not wither lotuses (or He does not sadden joyful ladies). And unlike the moon, His many phases (*kalā*) are not unsteady (or His skill (*kalā*) is constant).**

atrāpi tulyārthe vatiḥ. tanu-śivādayaḥ śabdāḥ śliṣṭāḥ.

Here also *vat[i]* is used in the sense of *tulya,* and the words *tanu-śiva* and so on are paronomastic.

8.153

rādhāśleṣādiṣu sadā nirataḥ satatodayaḥ
pūrṇaḥ kalābhir aniśaṁ jigye kṛṣṇaḥ sudhā-karam

rādhā-āśleṣā-ādiṣu—in the constellations Rādhā, Āśleṣā, and so on (or in embracing etc. Rādhā); *sadā*—always; *nirataḥ*—remaining (i.e. absorbed); *satata-udayaḥ*—constantly rising; *pūrṇaḥ*—filled; *kalābhiḥ*—with digits [of the moon] (or with expertise); *aniśam*—uninterruptedly; *jigye*—defeated; *kṛṣṇaḥ*—Kṛṣṇa; *sudhā-karam*—the moon.

Kṛṣṇa defeats the moon; He is always prosperous (*udaya*) (whereas the moon rises and disappears). He is forever replete with expertise (*kalā*) (whereas the moon does not always have all the *kalās*). He is always absorbed in activities like embracing Rādhā (whereas the moon is only periodically connected with the constellations such as Rādhā and Āśleṣā).

atrākṣiptopamā. rādhādi-śabdāḥ śliṣṭā ity-ādayo 'nusandheyāḥ.

---

strīṇām ānanda-karaḥ, "He delights joyful women, those who have affection for the earth."

Here the comparison is implied. The words *rādhā* and so on have double meanings. Other such examples of paronomastic *vyatireka* can be looked into this way.

21. Ākṣepa

8.154
ākṣepo vaktum iṣṭasya yo viśeṣa-vivakṣayā
niṣedho vakṣyamāṇatvenoktatvena ca sa dvidhā (35)

sa ākṣepa-nāmālaṅkāraḥ.
ākṣepaḥ—the ornament called *ākṣepa; vaktum*—to be said; *iṣṭasya*—which was intended; *yaḥ*—which [denial]; *viśeṣa-vivakṣayā*—out of a desire to express a special meaning; *niṣedhaḥ*—denial; *vakṣyamāṇatvena*—according to what is yet to be said; *uktatvena*—according to what has been said; *ca*—and; *saḥ*—that [ornament]; *dvidhā*—is twofold.

When there is an apparent denial of something, which was intended to be said, for the purpose of conveying some special meaning, that is called *ākṣepa* (hinting by negating). It has two varieties: What is suppressed is yet to be said or has already been said.

COMMENTARY

In *ākṣepa,* there are four essential characteristics: (1) Something is intended to be said, (2) There must be an expressed denial or suppression of it, (3) This denial or suppression is a mere semblance, and (4) Some special meaning is meant. In *ākṣepa* the suggested meaning is subordinate to the expressed sense and is thus a second-rate implied sense.

8.155
krameṇodāharaṇe,

Two examples are shown in order:

(What is yet to be said is suppressed):

durlīla līlayā tvaṁ
harasi kaṭākṣeṇa jīvitaṁ su-dṛśām
avimṛśya-kāriṇīnām
ucitam idaṁ kiṁ bhaṇiṣyāmaḥ

durlīla—O Kṛṣṇa ("whose pastimes are bad"); *līlayā*—easily; *tvam harasi*—You take away; *kaṭa-akṣeṇa*—by means of a sidelong glance; *jīvitam*—the life (i.e. the life airs); *su-dṛśām*—of beautiful-eyed girls; *avimṛśya*—without deliberation; *kāriṇīnām*—who act; *ucitam*—is proper; *idam*—this; *kim bhaṇiṣyāmaḥ*—what shall we say?

O wicked Kṛṣṇa, with a simple sidelong glance You easily take away the vitality of beautiful-eyed girls who love You without thinking twice. Your behavior is proper. What more can we say?

8.156

[What has been said is suppressed:]

himakara-kiraṇāsāro ghana-sāro gandha-sāro 'pi
tava virahe nirdaya tāṁ dahati kim ebhis tvayi proktaiḥ

himakara—of the moon ("whose rays are cool"); *kiraṇa*—of rays; *āsāraḥ*—an abundant shower; *ghana-sāraḥ*—camphor; *gandha-sāraḥ*—sandalwood; *api*—even; *tava virahe*—in separation from You; *nirdaya*—O pitiless one; *tām*—her (i.e. my friend); *dahati*—burns; *kim ebhiḥ*—what [can be accomplished] by these [substances that burn her]?; *tvayi*—to You; *proktaiḥ*—which have been mentioned.

O Kṛṣṇa, in separation from You, moonrays, camphor and even sandalwood paste burn my friend. Since You're famous for being pitiless, what is the use of mentioning this to You?

22. Vibhāvanā

8.157
hetu-rūpa-kriyābhāve phalaṁ yat syād vibhāvanā (36)

vibhāvanā-nāmālaṅkāraḥ. phalaṁ phala-prākaṭyam. abhāve niṣedhe.
hetu-rūpa—which is in the form of a cause; *kriyā*—of an action; *abhāve*—when there is an absence; *phalam*—result (i.e. manifestation of a result); *yat*—which; *syāt*—is; *vibhāvanā*—the ornament called *vibhāvanā.*

***Vibhāvanā* (result without the normal cause) is the occurrence of a result although there is no action that could serve as a cause.**

8.158
yathā,
priyāloke rādhā kusuma-cayane kautukavatī
dhunīte sa-trāsaṁ kara-talam adaṣṭāpi madhupaiḥ
akhinnāpi śrāntyā śrayati bhujayālī-bhuja-śiraḥ
parāvṛttyā paśyaty adhṛta-vasanāpi vratatibhiḥ

priya-āloke—when Her beloved is seen; *rādhā*—Rādhā; *kusuma*—flowers; *cayane*—to collect; *kautukavatī*—eager; *dhunīte*—shakes; *sa-trāsam*—in such a way that there is fear; *kara*—of the hand; *talam*—the palm; *adaṣṭā*—not stung; *api*—although; *madhupaiḥ*—by bees; *akhinnā*—not wearied; *api*—although; *śrāntyā*—due to fatigue; *śrayati*—leans on; *bhujayā*—with the arm; *ālī*—of a lady friend; *bhuja-śiraḥ*—the top of the arm (i.e. the shoulder); *parāvṛttyā*—in such a way that there is turning back; *paśyati*—sees; *adhṛta*—are not held; *vasanā*—one whose garments; *api*—although; *vratatibhiḥ*—by creepers.

When Rādhā suddenly sees Her beloved in the Vṛndāvana forest, She becomes eager to collect flowers and behaves in this way: Although She is not stung by bees, She becomes afraid and shakes Her hand so as to drive them away. Next, due to

exertion, She rests an arm on the shoulder of a friend, though She is not really tired. Then, although Her garments are not caught on creepers, She looks over Her back and pulls Her clothing closer to Her body.

23. Viśeṣokti

8.159

viśeṣoktiḥ kāraṇeṣu satsu kāryasya nodayaḥ (37)

viśeṣokti-nāmālaṅkāraḥ.
viśeṣa-uktiḥ—the ornament called *viśeṣokti* ("mentioning something peculiar"); *kāraṇeṣu satsu*—when there are causes; *kāryasya*—of an effect; *na*—there is no; *udayaḥ*—rising.

When there is no effect in spite of causes, that is *viśeṣokti* (no effect in spite of a cause).

8.160

yathā,
udetīnduḥ pūrṇo vahati pavanaś candana-vanāt
kuhū-kaṇṭhaḥ kaṇṭhāt kalam avikalaṁ nirgamayati
priyālīnāṁ mūrdhnaḥ śapatha-racanā danta-tṛṇatā
pādopānte kṛṣṇas tad api tava māno na virataḥ

udeti—rises; *induḥ*—the moon; *pūrṇaḥ*—full; *vahati*—blows; *pavanaḥ*—the wind; *candana*—of sandalwood trees; *vanāt*—from the forest; *kuhū-kaṇṭhaḥ*—the cuckoo ("in whose throat there is the sound *kuhū*"); *kaṇṭhāt*—from the throat; *kalam*—sweet sound; *avikalam*—unbroken (i.e. orderly); *nirgamayati*—causes to go out; *priya-ālīnām*—of the dear lady friends; *mūrdhnaḥ*—after touching the head[396]; *śapatha*—a vow; *racanā*—making; *danta*—in the teeth;

396 Here *mūrdhnaḥ* signifies *mūrdhnānuspṛśya* (after touching the head), according to the *sūtra: gamyasya yab-antasya karmaṇo 'dhikaraṇāc ca pañcamī,* "When another action which ends in *ya[p]* is understood, a fifth case-ending is applied after the *karma* or *adhikaraṇa* of that action" (*Hari-nāmāmṛta-vyākaraṇa* 684); *pañcamī-vidhāne lyab-lope karmaṇy upasaṁkhyānam* (*Vārttika* 2.3.28).

tṛṇatā—the state of being grass; *pāda*—the feet; *upānte*—[falls] near; *kṛṣṇaḥ*—Kṛṣṇa; *tat api*—nevertheless; *tava*—your; *mānaḥ*—pique; *na virataḥ*—does not stop.

Sakhī, the cuckoos are chirping sweetly and melodiously. A breeze is flowing from the sandalwood forest and the full moon is rising. With straw in their teeth your dear friends have sworn oaths while touching their heads, and even Kṛṣṇa has fallen at your feet, but still your _māna_ does not abate.

eṣānuktoktācintya-nimittatvāt tridhā. anukta-nimittatā tūktā. anye darśyete.

Viśeṣokti has three varieties:

1. **_anukta-nimitta_ (no reason is mentioned),**
2. **_ukta-nimitta_ (a reason is mentioned), and**
3. **_acintya-nimitta_ (the reason is inconceivable).**

The above verse is an instance of _anukta-nimitta_ (no reason is stated for the absence of an effect in the form of the decrease of her _māna,_ although there are causes for an abatement).

Now the two other varieties of _viśeṣokti_ will be illustrated, in order:

8.161

bhaktānukampārtham ajo 'pi jāto
līlā-kṛte garbha-jagac ca garbhe
jagad-dhitāyaiva jagat-trayasya
pitā yaśodā-tanayo babhūva

bhakta—to devotees; *anukampā*—[showing] mercy; *artham*—for the sake of; *ajaḥ api*—although unborn; *jātaḥ*—was born; *līlā*—[performing] pastimes; *kṛte*—for the sake of; *garbha*—in whose womb; *jagat*—the world; *ca*—and; *garbhe*—in a womb; *jagat*—of the world; *hitāya*—for the benefit; *eva*—only; *jagat-trayasya*—of the three worlds; *pitā*—the father; *yaśodā-tanayaḥ*—the son of Yaśodā; *babhūva*—manifested.

Yaśodā's son, the father of the three worlds, appeared for the benefit of the world. Though birthless, He in whose womb the universe abides took birth in a womb to perform pastimes and to show mercy to His devotees.

atrājatvādeḥ kāraṇatve 'py ukta-nimittatvād ajatvādi-kāryābhāvaḥ.

Here, in spite of causes such as being birthless, there is an absence of the effect of staying birthless on account of reasons, which are mentioned.

8.162

kṛṣṇasya cañcala-kaṭākṣa-śareṇa bhinnaṁ
śūlā-karoṣi hṛdayaṁ tvam anaṅga kiṁ naḥ
bhasmī-kṛtasya bhavato vṛṣabha-dhvajena
kiṁ bhasmasān na hi kṛto bata bāhu-darpaḥ

kṛṣṇasya—of Kṛṣṇa; *cañcala*—fickle; *kaṭa-akṣa*—of the sidelong glance; *śareṇa*—by the arrows; *bhinnam*—pierced; *śūlā-karoṣi*—you roast on a spit; *hṛdayam*—the heart; *tvam*—you; *anaṅga*—O Cupid; *kim*—why; *naḥ*—our; *bhasmī-kṛtasya*—who was made into ashes; *bhavataḥ*—of you; *vṛṣabha-dhvajena*—by Śiva ("whose flag is a bull"); *kim*—why; *bhasmasāt*—completely into ashes; *nahi*—not; *kṛtaḥ*—made; *bata*—alas; *bāhu*—of the arms; *darpaḥ*—the pride.

Cupid, why do you roast our hearts on a spit? They're already pierced by Kṛṣṇa's arrows: His fickle sidelong glances. Lord Śiva, whose emblem is a bull, burnt you to ashes. Why hasn't the haughtiness of your arms been cremated too?

COMMENTARY

Viśvanātha Cakravartī: What is stated in this verse is the absence of an effect: In spite of the existence of a cause in the form of his body being reduced to ashes, the haughtiness of Cupid's arms, which are part of his body, were not reduced to ashes (*Subodhinī*). Viśvanātha Kavirāja and Baladeva Vidyābhūṣaṇa say this variety of *viśeṣokti* is a subcategory of the first variety (the reason is not mentioned).

24. Yathā-saṅkhya

8.163
yathā-saṅkhyaṁ yathā-saṅkhyaṁ
kramikāṇāṁ yad anvayaḥ (38)

kramikāṇāṁ vācakānāṁ yathā-saṅkhyaṁ yady anvayas tadā yathā-saṅkhyam ity alaṅkāraḥ.
yathā-saṅkhyam—the ornament called *yathā-saṅkhya; yathā-saṅkhyam*—according to the enumeration; *kramikāṇām*—of successive [words]; *yat*—if; *anvayaḥ*—the connection.

If the modifiers connected with the nouns mentioned in succession are also enumerated in the same order, that is the ornament called *yathā-saṅkhya* (enumeration by the sequence).

8.164
yathā,
gopīś ca gopa-tanayāś ca sura-dviṣaś ca
rūpeṇa ca priyatayā ca bhujaujasā ca
sammohayaṁś ca ramayaṁś ca niṣūdayaṁś ca
śrī-gokulendra-tanayo vrajam adhyavātsīt

gopīśḥ—the *gopīs; ca*—and; *gopa-tanayāḥ*—the sons of cowherds; *ca*—and; *sura*—of demigods; *dviṣaḥ*—the enemies; *ca*—and; *rūpeṇa*—because of the form (or beauty); *ca*—and; *priyatayā*—by means of affection; *ca*—and; *bhuja*—of arms; *ojasā*—by the strength; *ca*—and; *sammohayan*—enrapturing; *ca*—and; *ramayan*—while delighting; *ca*—and; *niṣūdayan*—while killing; *ca*—and; *śrī-gokula-indra-tanayaḥ*—the son of the king of Śrī Gokula; *vrajam*—in Vraja; *adhyavātsīt*—resided (as the presiding deity).

When the prince of Gokula resided in Vraja, He enraptured the *gopīs* by His beauty, delighted the cowherd boys by His affection, and killed evil beings by the sheer strength of His arms.

25. Arthāntara-nyāsa

8.165

yasmin viśeṣaḥ sāmānyaṁ samarthyate pareṇa yat
sādharmyād atha vaidharmyāt sa nyāso 'rthāntarasya hi (39)

so 'rthāntara-nyāsa-nāmālaṅkāra ity arthaḥ. pareṇeti viśeṣaḥ sāmānyena, sāmānyaṁ viśeṣeṇety arthaḥ.
yasmin—in which; *viśeṣaḥ*—a particular; *sāmānyam*—a generality; *samarthyate*—is made proper (is corroborated, or is justified); *pareṇa*—by the other; *yat*—which; *sādharmyāt*—due to similarity; *atha*—moreover; *vaidharmyāt*—due to contrast; *saḥ*—that (ornament); *nyāsaḥ*—insertion; *artha*—thing; *antarasya*—of another; *hi*—only.

When a particular statement is corroborated by a general one, or when a general statement is corroborated by a particular one, either because of a similarity or a contrast, that is *arthāntara-nyāsa* (corroboration). *Arthāntara-nyāsa* means "the insertion of another thing."

8.166

sādharmyād viśeṣaḥ sāmānyena yathā,

A particular statement corroborated by a general one, based on a similarity:

tvam ādyā sṛṣṭis tvayi bhagavataḥ keli-śayanaṁ
tvayā sarvo lokaḥ pariharati tṛṣṇā-paribhavam
tvayāpūtaḥ pūto bhavati tad api tvaṁ ghana-rasa
kramān nīcair bhāvaṁ vrajasi mahatām eṣa mahimā

tvam—you; *ādyā*—first; *sṛṣṭiḥ*—creation; *tvayi*—on you; *bhagavataḥ*—done by the Lord (Viṣṇu, or Ananta Śeṣa); *keli*—for the sake of pastimes; *śayanam*—the state of reposing; *tvayā*—because of you; *sarvaḥ*—whole; *lokaḥ*—world; *pariharati*—removes; *tṛṣṇā*—in the form of thirst; *paribhavam*—the degradation; *tvayā*—because of you; *apūtaḥ*—an impure [person];

pūtaḥ—pure; *bhavati*—becomes; *tat api*—nevertheless; *tvam*—you; *ghana-rasa*—O water ("thick liquid"); *kramāt*—because of the course [of water]; *nīcaiḥ*—downward; *bhāvam*—the state of being; *vrajasi*—attain; *mahatām*—of great people; *eṣaḥ*—this [attribute]; *mahimā*—[is] the greatness.

O water, Viṣṇu created you first (through His perspiration). You are the bed Ananta Śeṣa rests on to support Him for His pastimes. Because of You, everyone overcomes the degradation in the form of thirst, and any impure person can become purified. Nevertheless you go downward due to your course: This is the greatness of the greats (who consider themselves lowly).

"mahatāṁ naiṣa mahimā" iti vaidharmyād api.

If the last three words were replaced by *mahatāṁ naiṣa mahimā,* "This is not the greatness of the greats," the verse would be an instance of *arthāntara-nyāsa* based on a contrast.

8.167

sādharmyāt sāmānyaṁ viśeṣeṇa yathā,

A general statement corroborated by a particular one, based on a similarity:

saṅkṣepatas tvāṁ lalite bhaṇāmo
duḥkhaṁ hi nānyat priya-viprayogāt
te pāmarā hanta suhṛd-viyogāt
prāg eva yeṣāṁ na samāptam āyuḥ

saṅkṣepataḥ—concisely; *tām*—to you; *lalite*—O Lalitā; *bhaṇāmaḥ*—we speak; *duḥkham*—unhappiness; *hi*—indeed; *na*—there is no; *anyat*—other; *priya*—from a beloved (Kṛṣṇa); *viprayogāt*—than separation; *te*—they; *pāmarāḥ*—wretched; *hanta*—alas; *suhṛt*—from a well-wisher; *viyogāt*—separation; *prāk*—before; *eva*—only; *yeṣām*—whose; *na samāptam*—does not attain completion; *āyuḥ*—life span.

Lalitā, I tell you in essence: There is no other sorrow than separation from one's beloved. Those whose life does not come to an end before they become separated from their beloved are wretched.

kintu "te tūttamā eva suhṛd-viyogāt, prāg eva yeṣām apayātam āyuḥ" iti vaidharmye 'pi.

If the second half were replaced by: *te tūttamā eva suhṛd-viyogāt, prāg eva yeṣām apayātam āyuḥ,* "But those whose life comes to an end before they become separated from their beloved are the best," the verse would be an instance of *arthāntara-nyāsa* based on a contrast.

26. Virodha

8.168
virodhaḥ sa virodhābhaḥ (40a)

***Virodha* is what appears to be an actual *virodha* (contradiction).**

virodhābha iti vastuto na virodhaḥ. virodha iva bhāsate ity arthaḥ.

The ornament called *virodha* means it is a semblance of a contradiction (*virodha = virodhābhāsa*).

8.169
jātir jāty-ādibhir guṇaḥ
tribhir dvābhyāṁ kriyā dravyaṁ
dravyeṇaiveti te daśa (40bcd)

jāty-ādibhiś caturbhir jātir viruddhyate, guṇo guṇa-kriyā-dravyaiḥ, kriyā kriyā-dravyābhyāṁ, dravyaṁ dravyeṇeti daśa.
jātiḥ—a class (category, species); *jāti-ādibhiḥ*—with a category and so on; *guṇaḥ*—a quality; *tribhiḥ*—with the three; *dvābhyām*—with the two; *kriyā*—an action; *dravyam*—a unique thing; *dravyeṇa*—with an object; *eva*—only; *iti*—thus; *te*—they [are]; *daśa*—ten.

The ten varieties of *virodha* are: A category is incompatible with a category, a quality, an action, or a unique thing; a quality is incompatible with a quality, an action, or a unique thing; an action is incompatible with an action or a unique thing; and a unique thing is incompatible with another unique thing.

8.170
krameṇodāharaṇāni,

Examples are shown in order:

himakara-kiraṇāsāro ghana-sāro gandha-sāro 'pi
tvayi manaso 'ntar-vartini samprati dāvānalas tāvān

himakara—of the moon ("whose rays are cool"); *kiraṇa*—of rays; *āsāraḥ*—an abundant shower; *ghana-sāraḥ*—camphor; *gandha-sāraḥ*—sandalwood; *api*—even; *tvayi*—[when] You; *manasaḥ*—of the heart; *antaḥ*—inside; *vartini*—remain; *samprati*—at that moment; *dāva*—forest; *analaḥ*—a fire; *tāvān*—so large.

Kṛṣṇa, when You only abide inside the heart, moonrays, camphor and even sandalwood paste at once become a huge conflagration.

iti jātir jātyā.

There are antitheses of a category with another category.

COMMENTARY
Viśvanātha Cakravartī: There is an antithesis of moonrays as a category and of a conflagration as a category, and similarly of camphor and fire, and sandalwood paste and fire. However, those antitheses are a mere semblance of a contradiction because in separation from Kṛṣṇa cool substances feel like fire since they are *uddīpakas* (they cause the ladyloves' emotions to flare up): Moonrays and so on do not really become fire (*Subodhinī*). The logical contradiction is removed by the poetical usage.

8.171
guṇa-ratna-rohaṇa-bhuvaḥ
kṛṣṇa tavāgre smaro 'pi bībhatsaḥ
ratnākaro 'pi gādho
na ratna-sānus tathonnatimān

guṇa-ratna—of jewels in the form of good qualities; *rohaṇa*—from which there is the arising; *bhuvaḥ*—who are the place; *kṛṣṇa*—O Kṛṣṇa; *tava*—of You; *agre*—in front; *smaraḥ*—Cupid; *api*—even; *bībhatsaḥ*—is disgusting; *ratna-ākaraḥ*—the ocean; *api*—even; *gādhaḥ*—deep; *na*—not; *ratna-sānuḥ*—Sumeru ("who has a jewel-like mountain top"); *tathā*—in the same way; *unnatimān*—high.

O Kṛṣṇa, jewel-like qualities originate from You. Compared to You, even Cupid is hideous, even the ocean is shallow, and even Sumeru is tiny.

atra jātir guṇena.

There are antitheses of a category with a quality.

COMMENTARY

There are three antitheses in the verse: (1) Cupid, as a category, is incompatible with the quality of being disgusting, (2) The ocean, as a category, is incompatible with the quality of being shallow, and (3) Sumeru mountain, as a category, is incompatible with the quality of being tiny.

In texts 8.177 and 8.178, however, Cupid is taken as a unique entity (*dravya*). It is a question of perspective: Here Cupid is part of a category of Cupids: The multiplicity of Cupids is accounted for by considering that many universes exist.

8.172
yad-aṅgam āsādya vidhūsarāś ca
go-dhūlayo bhūṣaṇatām upeyuḥ
vibhūṣaṇānāṁ maṇayaś ca jagmur
vidhūsaratvaṁ sa upaiti kṛṣṇaḥ

yat—of whom; *aṅgam*—the limbs; *āsādya*—having attained; *vidhūsarāḥ*—gray; *ca*—and; *go*—from the cows (i.e. from the contact of cow hooves with a dusty path); *dhūlayaḥ*—dust; *bhūṣaṇatām*—the state of being ornaments; *upeyuḥ*—attain; *vibhūṣaṇānām*—of ornaments; *maṇayaḥ*—jewels; *ca*—and; *jagmuḥ*—attains; *vidhūsaratvam*—the state of being gray; *saḥ*—that well-known; *upaiti*—has come near; *kṛṣṇaḥ*—Kṛṣṇa.

O *sakhī,* Kṛṣṇa, for whom grayish dust particles from the cows become shining ornaments when they reach His limbs and jewel-studded ornaments become grayish when they reach His limbs, is approaching.

atra jātiḥ kriyayā.

There are antitheses of a category with an action. (Gray dust cannot transform into shining ornaments, and gems cannot loose their splendor and become gray.)

8.173

gatvā kalāvān guru-goṣṭhy-alakṣitaḥ
kṛṣṇo 'pi vipro 'jani bhāskarādhvare
yan-mantra-pāṭho madhuro 'py abhūt kaṭus
tasyāḥ samudyat-smara-sañjvara-spṛśaḥ

gatvā—after going; *kalāvān*—who has expertise; *guru-goṣṭhī*—by the elders; *alakṣitaḥ*—unperceived; *kṛṣṇaḥ*—Kṛṣṇa; *api*—although [a Vaiśya]; *vipraḥ*—a priest (or a Brāhmaṇa); *ajani*—became; *bhāskara*—to the sun; *adhvare*—[to the place where there is] a sacrifice; *yan*—done by whom; *mantra*—of sacred texts; *pāṭhaḥ*—the recitation; *madhuraḥ*—charming; *api*—although; *abhūt*—became; *kaṭuḥ*—bitter; *tasyāḥ*—unto Her; *samudyat*—who was arising (or assailing); *smara*—caused by Cupid; *sañjvara*—by the fever; *spṛśaḥ*—who was touched.

Unperceived by the elders, Kṛṣṇa, an expert, went to the place where sacrifices to the sun god are held and disguised Himself as a priest. Although His recital of mantras was sweet, it appeared bitter to Rādhā, who was assailed by the fever of Cupid.

atra pūrvārdhe jātir dravyeṇa, uttarārdhe guṇo guṇena.

In the first half of the verse, there is an antithesis of a category with a unique thing. In the second half there is an antithesis of a quality with another quality.

COMMENTARY

As a pastime, Kṛṣṇa became a priest. Only Brāhmaṇas are allowed to perform sacrifices and publicly recite the Vedas. Kṛṣṇa, a unique being as God, does not have a *jāti,* therefore His becoming a Brāhmaṇa is a contradiction between a unique entity and a category. The second antithesis is the incongruity of sweetness and bitterness.

8.174

śītalam api muralī-rutam antar mama santataṁ dahati
tīkṣṇo 'pi tava kaṭākṣaḥ śītalayati mānasaṁ kṛṣṇa

śītalam—cool; *api*—although; *muralī*—of the flute; *rutam*—the notes (or sound); *antar*—the heart; *mama*—my; *santatam*—continuously; *dahati*—burns; *tīkṣṇaḥ*—hot; *api*—although; *tava*—Your; *kaṭa-akṣaḥ*—sidelong glance; *śītalayati*—cools; *mānasam*—the heart; *kṛṣṇa*—O Kṛṣṇa.

Kṛṣṇa, although Your flute music is cool, it continuously burns my heart. And although Your sidelong glance is hot, it cools my heart.

guṇaḥ kriyayā. **Here a quality is contradicted by an action.**

8.175

kaṭhinaḥ śilā-mayatvād
govardhana eṣa bhū-bhṛtāṁ nāthaḥ
kṛṣṇa-kare kusuma-mayaḥ
kanduka iva komalo bhāti

kaṭhinaḥ—hard; *śilā-mayatvāt*—on account of being made of rocks; *govardhanaḥ*—Govardhana; *eṣaḥ*—this [well-known]; *bhū-*

bhṛtām—of mountains ("who maintain the earth [by preserving seeds and species during a massive deluge]"); *nāthaḥ*—[is] the Lord; *kṛṣṇa-kare*—on Kṛṣṇa's hand; *kusuma-mayaḥ*—made of flowers; *kandukaḥ*—a pillow; *iva*—like; *komalaḥ*—soft; *bhāti*—is resplendent.

Govardhana is the king of mountains. Being made of rocks, it is hard, yet on Kṛṣṇa's hand it was resplendent like a soft pillow made of flowers.

atra guṇo dravyeṇa.

There is an antithesis of a quality with a unique entity. (Softness cannot exist in a hard object.)

8.176

jīvayati ca mūrcchayati ca
pīvayati ca sūkṣmayaty api ca
tava muralī-rava-khuralī
no jāne kiṁ vijānāti

jīvayati—enlivens; *ca*—and; *mūrcchayati*—makes [me] faint; *ca*—and; *pīvayati*—makes [me] fat; *ca*—and; *sūkṣmayati*—makes [me] thin; *api*—although; *ca*—and; *tava*—Your; *muralī*—of the flute; *rava*—of the sounds; *khuralī*—the practice (i.e. the repetition); *no jāne*—I do not know; *kim vijānāti*—does it know?

Kṛṣṇa, Your flute music simultaneously enlivens me and makes me faint. I can't tell the difference anymore! And although it nourishes me, it also makes me thin. Is Your flute aware of this?

kriyā kriyayā.

This is an antithesis between actions.

8.177

vibhrājate yat-kaṭākṣo 'py anaṅgam api sāṅgayan
īkṣaṇa-kṣaṇa-daḥ kṛṣṇo vīkṣitaḥ kṣaṇadāmukhe

vibhrājate—shines (i.e. is resplendent); *yat-kaṭa-akṣaḥ*—the sidelong glance of whom; *api*—also; *anaṅgam*—a thing ("which has no limbs") (or Cupid); *api* —even; *sa-aṅgayan*—making [something without limbs for movement] endowed with limbs (or making [Cupid] endowed with different aspects [for lovemaking]); *īkṣaṇa*—for the eyes; *kṣaṇa-daḥ*—provides a festival; *kṛṣṇaḥ*—Kṛṣṇa; *vīkṣitaḥ*—[being] seen; *kṣaṇadā*—of night ("giver of leisure"); *āmukhe*—at the beginning.

When Kṛṣṇa is seen in the late afternoon, He is a festival for the eyes. His glance is resplendent: It causes Cupid to become embodied.

kriyā dravyeṇa.

There is an antithesis of an action with a unique entity. (Cupid is unique, has no body, and is made to come alive.)

8.178

tvayi nayana-vartma-vartini
sarasayati ratiṁ ya eṣa ramaṇīnām
sati manaso 'ntar-vartini
kṛṣṇa sa eva smaraḥ kuliśaḥ

tvayi—when You; *nayana*—of the eyes; *vartma*—on the path; *vartini*—remain; *sarasayati*—makes relishable (or makes wet); *ratim*—love; *yaḥ eṣaḥ*—this very one who; *ramaṇīnām*—of the ladyloves; *sati*—being; *manasaḥ*—of the heart; *antar*—inside; *vartini*—when [You] remain; *kṛṣṇa*—O Kṛṣṇa; *saḥ*—he; *eva*—only; *smaraḥ*—Cupid; *kuliśaḥ*—a thunderbolt.

Kṛṣṇa, the same Cupid who renders love especially relishable for the *gopīs* when You cross the path of their eyes upon Your return at dusk becomes a thunderbolt when You enter their hearts, due to their great longing to touch You.

dravyaṁ dravyeṇa. evaṁ daśa bhedāḥ.

This is an antithesis of a unique entity with another (Cupid cannot become a thunderbolt). The ten varieties of *virodha* are thus exemplified.

COMMENTARY

Here the antithesis between unique things is that Cupid, who is a cause of relishing *rasa,* cannot become a thunderbolt. In *virodha,* the strikingness lies more in the contradiction than in the non-difference. Conversely, in *rūpaka* (metaphor) the charm lies more in the non-difference than in the contradiction.

27. Svabhāvokti

8.179

svabhāvoktiḥ svabhāvasya varṇanaṁ yat (41ab)

svabhāva-uktiḥ—the ornament called *svabhāvokti ; svabhāvasya*—of the nature; *varṇanam*—description; *yat*—that which.

***Svabhāvokti* is a description of the nature.**

yathā "ārāj-jānu-karopasarpaṇa-paraḥ" ity-ādi.

For example: **Baby Hari was smilingly going here and there on His hands and knees. He came near Mother Yaśodā, but she said "No no no no!" and proceeded to move away from Kṛṣṇa to let Him practice His crawling. Unable to climb on her lap, Kṛṣṇa felt neglected. The splendor of His moonlike face waned. Just when He was about to cry, Yaśodā quickly went close to Him, put Him on her bosom and consoled Him.** (5.26)

8.180

yathā vā,
jṛmbhasva tāta mukham ākalayāmi dantāḥ
katy udgatā bhavata ity udite jananyā
smitvā vikāśita-mukhasya harer jayanti
droṇa-prasūna-kalikā iva ke 'pi dantāḥ

jṛmbhasva—open; *tāta*—O child; *mukham*—mouth; *ākalayāmi*—I am counting; *dantāḥ*—teeth; *kati*—how many?; *udgatāḥ*—which have appeared; *bhavataḥ*—Your; *iti udite*—when it was thus said; *jananyā*—by the mother; *smitvā*—while smiling; *vikāśita*—was open wide; *mukhasya*—whose mouth; *hareḥ*—of Hari; *jayanti*—may they be glorious (or they exist eminently); *droṇa*—in a valley; *prasūna*—of flowers; *kalikāḥ*—buds; *iva*—like; *ke api*—many wonderful; *dantāḥ*—teeth.

"My cute baby, open Your mouth while I count how many teeth have grown." Hari smiled and opened His mouth wide. Glory to His newly-grown amazing teeth, which resemble flower buds in a valley.

8.181
yathā vā,
svabhāva-sundaraḥ kṛṣṇo rādhā sahaja-sundarī
anyonyam anayoḥ prītir akhilotsava-kāriṇī

svabhāva—by nature; *sundaraḥ*—beautiful; *kṛṣṇaḥ*—Kṛṣṇa; *rādhā*—Rādhā; *sahaja*—by nature; *sundarī*—beautiful; *anyonyam*—for one another; *anayoḥ*—of both of them; *prītiḥ*—the love; *akhila*—complete; *utsava*—a festival; *kāriṇī*—makes.

Both Rādhā and Kṛṣṇa are naturally beautiful. Their love for each other provides a great festival.

28. Vyāja-stuti

8.182
mukhe stutiḥ
nindā vā hṛdaye vyāja-
stutiḥ syāt tat tad-anyathā (41bcd)

mukhe stutir nindā vā hṛdaye tat tad-anyatheti stuter nindā nindāyāḥ stutir ity arthaḥ.
mukhe—in the mouth; *stutiḥ*—praise; *nindā*—criticism; *vā*—or; *hṛdaye*—in the heart (or mind); *vyāja-stutiḥ*—the ornament *vyāja-stuti; syāt*—is; *tat*—that; *tat*—than that; *anyathā*—in another way.

When there is praise in the mouth and criticism in the mind, or when there is criticism in the mouth and praise in the mind, that is *vyāja-stuti* (artful praise).

COMMENTARY

In *vyāja-stuti* the charm lies in understanding praise from apparent criticism or criticism from apparent praise. The same person must be referred to.

8.183

krameṇodāharaṇe,

Two examples are shown in order:

na niḥspṛhas tvat-sadṛśo viraktaḥ
svakīya-kīrtāv asi nānuraktaḥ
diṅ-mātra-niṣpādya-paropakāre
na kṛṣṇa kīrtiṁ yad urī-karoṣi

na—not; *niḥspṛhaḥ*—desireless; *tvat-sadṛśaḥ*—same as You; *viraktaḥ*—detached; *svakīya*—own; *kīrtāu*—toward fame; *asi*—You; *na*—[are] not; *anuraktaḥ*—attached; *dik-mātra*—in every direction; *niṣpādya*—which is done; *para-upakāre*—in regard to the helping of others; *na*—not; *kṛṣṇa*—O Kṛṣṇa; *kīrtim*—fame; *yat*—because; *urī-karoṣi*—You accept.

Kṛṣṇa, no one is as detached and desireless as You. You are not attached to Your renown, because You do not accept the fame that comes by benefiting others everywhere.

atra mukhe stutir antar nindā.

Here there is praise in the mouth and criticism in the mind. (The idea is that Kṛṣṇa doesn't care that He is getting a bad reputation by consorting with all the girls.**)**

8.184
tvad-aṅghri-mūlaṁ bhajatāṁ mukunda
lābho 'stu dūre vapuṣo nijasya
cirantanasyāpi bhaved vināśaḥ
svabhāva evaiṣa tava prasiddhaḥ

tvat-aṅghri—of Your feet; *mūlam*—the soles; *bhajatām*—for those who worship; *mukunda*—O Mukunda; *lābhaḥ*—gain; *astu*—may it be; *dūre*—far; *vapuṣaḥ*—of the body; *nijasya*—own; *cirantanasya*—which exists from time immemorial; *api*—even; *bhavet*—is; *vināśaḥ*—destruction; *svabhāvaḥ*—nature; *eva*—only; *eṣaḥ*—this; *tava*—Your; *prasiddhaḥ*—well-known.

[A *gopī* addresses Kṛṣṇa:] O Mukunda, for those who worship Your lotus feet, material gain stays far away. Their gross bodies and even their subtle bodies, which have existed from time immemorial, are destroyed. This nature of Yours is well known.

atra mukhe nindā antaḥ stutiḥ. ubhayathaiva vyāja-stutiḥ.

There is criticism in the mouth and praise in the mind. Thus *vyāja-stuti* goes both ways.

COMMENTARY
Here *vyāja-stuti* is mixed with *aprastuta-praśaṁsā* (indirect expression) (8.97). The *gopī* is saying that in separation from Him, His absence will end up killing her.

8.185
yat tu,
vaktraṁ vo dvija-rāja-hiṁsi madirālolaṁ dṛśor yugmakaṁ
kāntiḥ kāñcana-hāriṇī viharaṇaṁ gurv-aṅganāsaṅgatam
saṅgī pañcama eṣa pañca-viśikhaḥ śuddhis tathāpīha vo
daityaṁ yan nyavadhīd vṛṣākṛtim ayaṁ tenaiṣa duṣṭo hariḥ

vaktram—face; *vaḥ*—your; *dvija-rāja-hiṁsi*—kills the best of Brāhmaṇas (or hurts (belittles) the moon ("the best of the twice-

born"[397])); *madirā-lolam*—restless due to honey wine (or *madira-ālolam*—moving to and fro like *khañjana* birds); *dṛśoḥ*—of eyes; *yugmakam*—pair; *kāntiḥ*—splendor; *kāñcana-hāriṇī*—steals gold (or is charming like gold); *viharaṇam*—games; *guru-aṅganā-saṅgatam*—intercourse with the wife of the guru (or *guru-aṅgana-asaṅgatam*—not going to the courtyard of the elders); *saṅgī*—associate; *pañcamaḥ*—fifth; *eṣaḥ*—this; *pañca-viśikhaḥ*—some great dacoit[398] (or Cupid, "who has five arrows"); *śuddhiḥ*—purity; *tathā api*—nevertheless; *iha*—in this regard; *vaḥ*—your; *daityam*—a demon; *yat*—since; *nyavadhīt*—killed; *vṛṣa*—of a bull; *ākṛtim*—who had the form; *ayam*—this [well-known]; *tena*—because of that; *eṣaḥ*—this; *duṣṭaḥ*—villain; *hariḥ*—Hari.

[Sometime after the killing of Ariṣṭāsura, Rādhikā, seeing Kṛṣṇa approaching, addressed Her friends: "*Sakhīs,* Kṛṣṇa killed a bull, so You shouldn't touch Him." Madhumaṅgala heard this and said:]

[Interpretation in the meaning of criticism:]
Your faces kill the best of Brāhmaṇas. Your eyes are restless because you drink sweet wine. Your splendor is a gold thief, your games are akin to intercourse with a teacher's wife, and you associate with some great dacoit, which is the fifth great sin. Nevertheless You are pure. Since Hari killed a demon who had the form of a bull, He is at fault.

[Interpretation in the meaning of praise:]
Your faces belittle the moon. Your eyes frolick like *khañjana* birds. Your splendor is charming like gold. Owing to your good manners, you do not even go in the elders' courtyards. (You are so well-mannered that you do not even go outside, so how can you know whether Ariṣṭa was a bull or a demon?) And fifthly, Cupid is your associate. Nevertheless You are pure. Since Hari killed a demon who had the form of a bull, He is at fault.

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397 Soma, the moon god, is the son of Atri, but he was born again, as the moon, from the ocean. Thus the moon is twice-born.

398 As a double meaning, Viśvanātha Cakravartī glosses *pañca-viśikhaḥ* as *kaścit mahā-dāsyuḥ* (some great dacoit).

iti yadyapi vyāja-stutis tathāpi śabdālaṅkāra evāsau, tenāyam ubhayatraiva. iyaṁ vidūṣakasyaivoktiḥ.

These are the words of a jester. Although this is *vyāja-stuti,* it also involves an ornament of sound (*śleṣa*), therefore this verse is classed in both ways.

COMMENTARY

According to Viśvanātha Cakravartī, Madhumaṅgala speaks words of criticism but praises the *gopīs* in his mind. The idea is: "Rādhikā, all of you are have commited the five great sins, whereas Kṛṣṇa has only commited one sin in His life and that too is only the semblance of a sin, since this demon assumed a bull form by his mystic power." (*Subodhinī*)

29. Sahokti

8.186

sahoktiḥ sā sahārthena śabdenaikā kriyā yadi (42ab)

saha-uktiḥ—the ornament called *sahokti; sā*—that; *saha-arthena*—which has the sense of *saha* (with); *śabdena*—with one word; *ekā*—one; *kriyā*—verb; *yadi*—if.

If a verb is connected with a word that has the sense of *saha* (with), that is *sahokti* (connected statement).

COMMENTARY

Sahokti means "a mention of *saha.*"Any word which means 'with' can be used. Those words are: *saha, samam, sārdham, sākam,* and *sajūḥ.*

In grammar, words such as *saha* are used in two ways, but only one of the two is used here. The two kinds are:

1. The secondary thing only exists with the main thing, as in: "Kṛṣṇa plays with Balarāma" (this is not *sahokti*), and

2. Both the main thing and the secondary thing are equally connected with the action, quality, or object.[399]

Often *sahokti* takes the form of a pun, but it is not classed as a *śleṣa* (*artha-śleṣa*) because by definition the word used with *saha* has a secondary status in the sentence, whereas in *artha-śleṣa* both things must be equally predominant: *sahārthair apradhāne tṛtīyā* (HNV 676); *saha-yukte 'pradhāne* (*Aṣṭādhyāyī* 2.3.19).

8.187

yathā,

śvāsaiḥ sārdhaṁ virahi-sudṛśāṁ dairghyam āpū rajanyaḥ
sākaṁ dehair ahaha kṛśatāṁ vāsarāḥ sampratīyuḥ
bāṣpāmbhobhiḥ saha hima-payaḥ-prasravāḥ petur uccair
hā dhik prāṇaiḥ saha kamalinī-kānanaṁ mlānam āsīt

śvāsaiḥ sārdham—with the exhalations; *virahi*—experiencing separation; *su-dṛśām*—of the girls who have beautiful eyes; *dairghyam*—the state of being long; *āpuḥ*—attained; *rajanyaḥ*—the nights; *sākam dehaiḥ*—with bodies; *ahaha*—alas; *kṛśatām*—the state of being thin; *vāsarāḥ*—the days; *samprati*—at once; *īyuḥ*—attained; *bāṣpa-ambhobhiḥ saha*—with the water of tears; *hima*—cold; *payaḥ*—of water; *prasravāḥ*—showers (i.e. rain); *petuḥ*—fell; *uccaiḥ*—intensely; *hā*—alas; *dhik*—what a shame!; *prāṇaiḥ saha*—with the life airs; *kamalinī*—of lotuses; *kānanam*—the forest; *mlānam*—withered; *āsīt*—became.

The nights of the beautiful-eyed girls who were feeling the pang of separation from their beloved became long, and so did the girls' exhalations. To these girls the days seemed to dwindle, and so did their bodies. At night the cold rain heavily fell on the ground, and so did their tears. Alas! As a result, at the end of night the lotus forest became withered, as did the girls' vitality. What a shame.

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399 *sahārtho dvi-vidhaḥ. kriyā-guṇa-dravyais tulya-yogitā vidyamānatā-mātraṁ ca. ādyo yathā—rāmeṇa saha krīḍati kṛṣṇaḥ* (HNV 676).

30. Vinokti

8.188
vinoktiḥ sā vinaikenānyasya cet sad-asat-kṛtiḥ (42cd)

vinā-uktiḥ—the ornament called *vinokti; sā*—that [statement]; *vinā ekena*—without one [thing]; *anyasya*—another; *cet*—if; *sat*—good (i.e. pleasant); *asat*—bad (i.e. unpleasant); *kṛtiḥ*—making.

If, in the absence of one thing, another thing is made to appear either resplendent or not resplendent, that is the ornament called *vinokti* (contrast by absence).

vinokti-nāmālaṅkāraḥ. sat-kṛtiḥ śobhanatā. asat-kṛtis tad-anyeti dvidhā.

Thus there are two kinds.

8.189
krameṇodāharaṇe,

Examples are shown in order.
[An example of resplendence:]

viraheṇa vinaiva śobhate
lalite prema nisarga-śobhanam
asubhiś ca vinaiva śobhate
virahaś ced bata sambhavad-daśaḥ

viraheṇa—separation; *vinā*—without; *eva*—only; *śobhate*—shines (is resplendent); *lalite*—O Lalitā; *prema*—love; *nisarga*—[occurs] naturally; *śobhanam*—whose splendor; *asubhiḥ*—the life airs; *vinā*—without; *eva*—only; *ca*—and; *śobhate*—is resplendent; *virahaḥ*—separation; *cet*—if; *bata*—alas; *sambhavat*—keep arising [up to the point of deathlike symptoms]; *daśaḥ*—in which [separation] the [ten] conditions.

Lalitā, love shines by nature and is resplendent in the absence of separation. However, separation, which involves ever-increasing stages of pain, is resplendent only in the absence of the life force.

8.190

{An example of nonresplendence:]

vinā rādhāṁ kṛṣṇo na khalu sukha-daḥ sā na sukha-dā
vinā kṛṣṇaṁ dvābhyām api bata vinānyā na sa-rasāḥ[400]
vinā rātriṁ nendus tam api na vinā sā ca ruci-bhāk
vinā tābhyāṁ jṛmbhāṁ dadhati kumudinyo 'pi nitarām

vinā—without; *rādhām*—Rādhā; *kṛṣṇaḥ*—Kṛṣṇa; *na*—not; *khalu*—indeed; *sukha-daḥ*—a giver of pleasure; *sā*—She; *na*—[is] not; *sukha-dā*—a giver of pleasure; *vinā*—without; *kṛṣṇam*—Kṛṣṇa; *dvābhyām*—both of Them; *api*—also; *bata*—alas; *vinā*—without; *anyāḥ*—others; *na*—[are] not; *sa-rasāḥ*—ones with delight (i.e. happy); *vinā*—without; *rātrim*—the night; *na*—not; *induḥ*—the moon; *tam*—that (the moon); *api*—also; *na*—not; *vinā*—without; *sā*—she (the night); *ca*—and; *ruci*—of splendor; *bhāk*—a recipient; *vinā*—without; *tābhyām*—both of them; *jṛmbhām*—blossoming (or yawning); *dadhati*—[do not] sustain; *kumudinyaḥ*—nocturnal lotuses; *api*—also; *nitarām*—certainly.

Verily, without Rādhā, Kṛṣṇa is not delightful, and without Him She is not delightful. Alas, without Them, others are not vibrant. The moon is not resplendent without the night, and the night is not resplendent without the moon. Without them, nocturnal lotuses do not bloom.

31. Parivṛtti

8.191

samāsamābhyāṁ nimayaḥ parivṛttir udīryate (43)
arthayor arthānāṁ vā samenāsamena vā nimayaḥ parivṛttiḥ.

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400 *na rasa-dāḥ* (Parimal edition).

sama-asamābhyām—with a similar thing or with a dissimilar thing; *nimayaḥ*—exchange; *parivṛttiḥ*—the ornament called *parivṛtti; udīryate*—is called.

***Parivṛtti* is the exchange of two or more things for similar or dissimilar things.**

8.192
samena yathā,

An exchange of things for similar things:

hārādibhiḥ santruṭitair nijāṅgād
vibhūṣayāmāsa pataṅga-putrīm
tasyāḥ sarojādibhir ātmano 'ṅgaṁ
rādhāli-vargo jala-keli-kāle

hāra-ādibhiḥ—with pearl necklaces and so on; *santruṭitaiḥ*—completely broken; *nija*—own; *aṅgāt*—from the body; *vibhūṣayām āsa*—ornamented; *pataṅga-putrīm*—Yamunā ("the daughter of the sun"); *tasyāḥ*—her; *saroja-ādibhiḥ*—with lotuses and so on; *ātmanaḥ*—own; *aṅgam*—the body; *rādhā-āli*—of Rādhā's lady friends; *vargaḥ*—the group; *jala*—water; *keli*—of games; *kāle*—at the time.

Rādhā and Her *sakhīs* adorned the Yamunā River with their pearl necklaces and other decorations which had broken during water pastimes, and the Yamunā adorned their bodies with her lotuses and the like.

8.193
yathā vā,

Another example of an exchange of things for similar things:

ekā dadur nūpura-nāda-śobhām
anyāḥ prayāṇa-krama-mantharatvam
ābhīra-bālā-kalahaṁsa-bālā
samūhayoḥ kiñcana sakhyam āsīt

ekāḥ—some girls; *daduḥ*—gave; *nūpura*—of ankle bells; *nāda*—of the sound; *śobhām*—the splendor; *anyāḥ*—the others; *prayāṇa*—of motion; *krama*—in regard to a course; *mantharatvam*—the state of being indolent; *ābhīra-bālā*—and cowherd girls; *kalahaṁsa-bālā*—of female swans; *samūhayoḥ*—among the groups; *kiñcana*—some; *sakhyam*—friendship; *āsīt*—occurred.

The *gopīs* gave the female swans the charming sounds of their ankle bells and received from them the gift of a graceful course of motion. A friendship developed between them in this way.

8.194

asamena yathā,

An exchange of things for dissimilar things:

mano-rāgaṁ dattvā caraṇa-dala-rāgo mṛga-dṛśas
tvayādatto vakṣaḥ-sthalam alati yaḥ kaustubha iva
rasaṁ dattvānītā tvad-adhara-puṭenekṣaṇa-masī
samaṁ tvad-vaidagdhyaṁ tvad-avayava-vaidagdhyam api ca

manaḥ-rāgam—love in the heart; *dattvā*—after giving; *caraṇa-dala*—of the feet in the form of petals; *rāgaḥ*—redness; *mṛga-dṛśaḥ*—of the doe-eyed girl; *tvayā*—by You; *ādattaḥ*—was taken; *vakṣaḥ*—of the chest; *sthalam*—the place; *alati*—decorates; *yaḥ*—which [redness]; *kaustubha*—the Kaustubha; *iva*—like; *rasam*—juice; *dattvā*—after giving; *ānītā*—was taken; *tvat-adhara-puṭena*— by Your lips; *īkṣaṇa*—on the eyes; *masī*—collyrium; *samam*—[are] the same; *tvat-vaidagdhyam*—Your cleverness; *tvat-avayava*—of Your limbs (i.e. of Your lips); *vaidagdhyam*—the cleverness; *api*—also; *ca*—and.

Kṛṣṇa, You gave Your love (*rāga*) to doe-eyed Rādhā and took the lac (*rāga*) from the soles of Her petal-like feet. Now it decorates Your chest like the Kaustubha jewel. And Your lips applied betel nut juice on Her eyelids and partook of Her eyeliner. Thus Your expertise and that of Your lips is the same.

32. Bhāvika

8.195
atītānāgatārthānāṁ sākṣāttvam iva bhāvikam (44)

bhāvika-nāmālaṅkāraḥ.
atīta—past; *anāgata*—future; *arthānām*—things; *sākṣāttvam*—the state of being direct; *iva*—as if; *bhāvikam*—the ornament called *bhāvika.*

When a past thing or a future thing is depicted as directly existing, that is *bhāvika* (seemingly present occurrence).

8.196
krameṇodāharaṇe,

Two examples are shown in order:

prātaḥ sakhīnāṁ purataḥ śukībhiḥ
kathā tathā vallabhayor udārā
vyadhāyi tau sā ca niśā tayoḥ sā
keliś ca sākṣād-abhavan yathāsām

prātaḥ—in the morning; *sakhīnām*—of the confidantes; *purataḥ*—in front of (i.e. in the presence of); *śukībhiḥ*—by the female parrots; *kathā*—talk; *tathā*—in the same way; *vallabhayoḥ*—of the two lovers; *udārā*—exalted; *vyadhāyi*—was done; *tau*—both of Them; *sā*—that; *ca*—and; *niśā*—the night; *tayoḥ*—of both of Them; *sā*—that; *keliḥ*—pastime; *ca*—and; *sākṣāt-abhavan*—were directly present; *yathā*—just as; *āsām*—for these [confidantes].

In the morning, the female parrots expertly described to the *sakhīs* the pastimes performed by Rādhā and Kṛṣṇa the previous night. The *sakhīs* felt that this night, Rādhā, Kṛṣṇa and Their pastimes were taking place right before their eyes.

8.197
idānīm eva rādhāyā bhrūr yathā guṇavaty abhūt
tathā manye smarasyeyaṁ svaṁ cāpaṁ tyājayiṣyati

idānīm—at this time; *eva*—already; *rādhāyāḥ*—of Rādhā; *bhrūḥ*—the eyebrows; *yathā*—just as; *guṇavatī*—full of good qualities; *abhūt*—became; *tathā*—in the same way; *manye*—I think; *smarasya*—of Cupid; *iyam*—She; *svam*—own; *cāpam*—bow; *tyājayiṣyati*—will cause to relinquish.

Rādhā's eyebrows have developed amazing qualities now, so I'm sure that She is just about to make Cupid drop his own bow.

33. Kāvya-liṅga

8.198
pada-vākyārthatā-hetoḥ kāvya-liṅgaṁ prakīrtyate (45)

padārthatā vākyārthatā ca. padārthatā ca dvidhā—eka-padārthatāneka-padārthatā ceti.
pada-vākya-arthatā—[in the form of] a word, which is the meaning, or a sentence, which is the meaning; *hetoḥ*—because of a reason; *kāvya-liṅgam*—the ornament called *kāvya-liṅga; prakīrtyate*—is declared.

When a reason mentioned either in one word, in words, or in a clause is stated, that is *kāvya-liṅga* (explanatory reason).

8.199
krameṇodāharaṇāni,

Example are given in order. [Here the reason is expressed in a single word, the compound *kṛṣṇa-nāmni.*]

saṁsārālarka-daṁṣṭrātaḥ pāpāhī-viṣa-daṁśataḥ
kṛṣṇa-nāmni mahā-mantre sati mā bhaiṣṭa sādhavaḥ

saṁsāra—of material existence; *alarka*—of the mad dog; *daṁṣṭrātaḥ*—from the fangs; *pāpa*—evil; *ahī*—of a snake; *viṣa*—endowed with poison; *daṁśataḥ*—from the biting; *kṛṣṇa*—of Kṛṣṇa; *nāmni*—the name; *mahā-mantre*—great mantra; *sati*—when there is; *mā bhaiṣṭa*—have no fear; *sādhavaḥ*—O saintly persons.

O devotees! When the great mantra of Kṛṣṇa's name is uttered, there is no reason to fear the snake bite of sinful reactions nor the fangs of the mad dog of material existence.

8.200

[Here the reason is expressed in many words, those in the first three lines:]

apāra-karuṇāmbudhau smaraṇa-mātra-sānugrahe
vidhi-prabhṛti-pāmarāvadhi-samāna-sambhāvane
tavāham iti jalpatām akhila-kāma-kalpa-drume
harau nihita-mānasās tyajata deha-bandhaṁ janāḥ

apāra—shoreless; *karuṇā*—of mercy; *ambudhau*—who is an ocean; *smaraṇa-mātra*—through mere remembrance [of whom]; *sa-anugrahe*—who is kindly disposed; *vidhi*—Brahmā; *prabhṛti*—and so on; *pāmara*—wicked people; *avadhi*—down to; *samāna*—[is] the same; *sambhāvane*—in whom the assumption (the conception); *tava aham*—"I am Yours"; *iti*—thus; *jalpatām*—for those who speak; *akhila*—all; *kāma*—in regard to desires; *kalpa-drume*—who is a desire tree; *harau*—on Hari; *nihita*—are fixed; *mānasāḥ*—[being] those whose minds (or hearts); *tyajata*—relinquish; *deha*—with the body; *bandham*—connection (or bondage); *janāḥ*—O people.

Listen, everyone, Fix your minds on Hari and let go of connections related to the body. He sees all with equal vision, from the creator to rascals. Just by remembering Him, He becomes inclined to show favor. For those who say to Him: "Lord, I am Yours," He is a desire tree. The Lord is a shoreless ocean of mercy.

8.201
vākyārthatā yathā,

An example of a reason expressed in a sentence:

vapuḥ-sthityā jñātaṁ kapaṭa-rahitaṁ prema na hi me
sati premni prāyo na bhavati viyogaḥ praṇayinoḥ
ataḥ premno 'kīrti-prakaṭana-nimittā mama janiḥ
kathaṁ nu śrotavyaṁ ca dayita iti bhūyo hari-vacaḥ

vapuḥ—of the body; *sthityā*—because of the continued existence; *jñātam*—which is understood; *kapaṭa*—deceit; *rahitam*—devoid of; *prema*—love; *na*—[is] not; *hi*—certainly; *me*—My; *sati premni*—when there is love; *prāyaḥ*—generally; *na bhavati*—there is no; *viyogaḥ*—separation; *praṇayinoḥ*—between two lovers; *ataḥ*—because of this; *premnaḥ*—of love; *akīrti*—of infamy; *prakaṭana*—the manifestation; *nimittā*—whose reason; *mama*—My; *janiḥ*—birth; *katham*—why; *nu*—indeed; *śrotavyam*—should be heard; *ca*—and; *dayite*—O beloved lady; *iti*—thus; *bhūyaḥ*—again and again; *hari*—of Hari; *vacaḥ*—the words.

[Feeling the pain of separation from Kṛṣṇa, who had departed to Mathurā, Rādhikā laments:]

Why should I ever again pay attention when He sends messages with the words "O beloved"? He has no love for Me. Generally, if two persons love each other, there can be no separation. My love is obviously a fraud because My body remains alive. I must have taken birth to promulgate the infamy of love.

34. Paryāyokta

8.202
vinā vācaka-vācyatvaṁ
yatra vastu pratīyate
paryāyoktaṁ tat (46abc)

vinā—without; *vācaka-vācyatvam*—the words' being literally expressive (*vācaka*) and the literal meanings expressed (*vācya*) by the words; *yatra*—in which; *vastu*—an idea; *pratīyate*—is understood; *paryāya-uktam*—the ornament called *paryāyokta* (a roundabout mode of expression); *tat*—that.

When an idea is understood even though the words or the meanings do not literally express it, that is *paryāyokta* (periphrasis).

8.203

jahau śrī-kṛṣṇam ālokya sthitiṁ svābhāvikīm api
darpaḥ kandarpa-hṛdaye māno mānavatī-hṛdi

jahau—relinquished; *śrī-kṛṣṇam*—Śrī Kṛṣṇa; *ālokya*—after seeing; *sthitim*—condition; *svābhāvikīm*—natural; *api*—also; *darpaḥ*—pride; *kandarpa*—of Cupid; *hṛdaye*—in the heart; *mānaḥ*—pique; *mānavatī*—of the ladies in *māna; hṛdi*—in the heart.

Upon seeing Śrī Kṛṣṇa, the pride in Cupid's heart relinquished its natural condition, and so did the *māna* in the hearts of the huffy girls.

atra kandarpo nirdarpaḥ, mānavatyo 'pi māna-rahitā iti yadyapi vastu śabdenaiva pratīyate, tathāpi na vācaka-mukhena, na ca vācya-mukhena. vācaka-mukhena ced abhaviṣyat tadā tasyānyārtho 'bhaviṣyat. atra vācakā eva śabdāḥ, na tūktārtha-vyañjakāḥ. evaṁ vācya-mukhena ced abhaviṣyat tadā anyo 'py artho 'bhaviṣyat. ayaṁ tu vācya evārthaḥ, na tu vyaṅgyaḥ, tarhi sa-bādham idam ity api na vaktavyam. tathā hi, gavi śukle calati dṛṣṭe gauḥ śuklaś cala iti tritaya-vikalpo yad eva dṛṣṭaṁ tad eva vikalpayati. tac cābhinnāsaṁsṛṣṭatvena darśanaṁ bheda-saṁsargābhyāṁ vikalpayati.

In this verse, even though the ideas that Cupid became prideless and that the girls in *māna* became free of *māna* are understood simply through the words, they are not understood through the words' being literally expressive nor by the literal

meanings expressed by the words. If the ideas were understood through the words' being literally expressive, it would have to be said that the ideas are additional meanings of those words. In this verse, however, all the words directly express their literal meaning; they do not suggest the meanings described in the sentence (becoming prideless and becoming free of *māna*). Similarly, if the ideas were understood through the literal meanings expressed by the words, it would have to be said that the ideas are additional meanings of those words.

The meanings described in the sentences are only literal: they are not implied. Therefore it should not be said that in *paryāyokta* the ideas do not make sense (so that one would have to resort to figurative usage to make sense of the ideas that both pride and anger are conscious beings which have the ability to relinquish their natures). For example, in the sentence: *gavi śukle calati dṛṣṭe gauḥ śuklaś calaḥ,* "When a white cow is seen to be moving, there is cowness, whiteness, and movement,"" the distinction of three elements (*jāti* (the category: cowness), *guṇa* (the quality: whiteness), and *kriyā* (the action: moving) which are apprehended in this order) makes the perception of what is seen. And those three elements, seen in the beginning to be non-differentiated and hence uncombined, are later distinguished as different and as requiring the combination.

COMMENTARY

At first when a white cow is seen to be moving, no distinction is perceived between cowness and the individual cow, between whiteness and the particular whiteness of the cow, or between the activity of moving in general and the particular activity of moving done by the cow at that time. Later, however one differentiates them by one's knowledge of Nyāya and perceives how they are working together in combination.

The scheme of the *paryāyokta* ornament is based on Mammaṭa's *tātparya* (the Purport): The meaning of the sentence is arrived at by rewording the sentence, without using Indication or Suggestiveness. Thus, Kavi Karṇapūra's example of *paryāyokta* is a form of poetic expression classed in that way.

35. Udātta

8.204
samṛddhir udāttaṁ vastunaḥ parā (46cd)

samṛddhiḥ—opulence; *udāttam*—the ornament called *udātta; vastunaḥ*—of a thing; *parā*—exalted.

***Udātta* (exalted) is a description of an extraordinary opulence of a thing.**

8.205
yathā,
mānaḥ kāma-gavīṣu naiva nitarāṁ kalpa-drumeṣv ādaro
loṣṭānīva[401] *luṭhanti hanta paritaś cintāmaṇīnāṁ gaṇāḥ*
śambūkā iva vāpikā-parisare muktā-kiraḥ śuktayo
vīkṣyante na janais tvam eva nagari śrī-dvārake niḥspṛhā

mānaḥ—deference; *kāma-gavīṣu*—toward desire cows; *naiva*—never; *nitarām*—completely; *kalpa-drumeṣu*—toward wish-fulfilling trees; *ādaraḥ*—high regard; *loṣṭāni*—clumps of earth; *iva*—as if; *luṭhanti*—are strewn; *hanta*—ah!; *paritaḥ*—all around; *cintāmaṇīnām*—of *cintāmaṇi* jewels; *gaṇāḥ*—multitudes; *śambūkāḥ*—conchshells; *iva*—resembling; *vāpikā*—ponds; *parisare*—lying near; *muktā*—pearls; *kiraḥ*—which scatter; *śuktayaḥ*—oysters; *vīkṣyante na*—are not seen; *janaiḥ*—by people; *tvam*—you; *eva*—only; *nagari śrī-dvārake*—O [city of] Śrī Dvārakā; *niḥspṛhā*—desireless.

O glorious Dvārakā City, you don't lack anything. Multitudes of *cintamāṇi* jewels are strewn all around you like clumps of earth. Therefore Your citizens disregard desire trees and are apathetic about wish-fulfilling cows. Ha! Your citizens even overlook the oysters lying near your ponds, although those oysters are as big as conchshells and produce pearls at will.

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401 *loṣṭrānīva* (Purī Dāsa's edition and Parimal edition).

8.206
pradhānam api yatrāṅgam (47a)

yatra pradhānam apy upalakṣaṇaṁ tac codāttam.
pradhānam—the main thing; *api*—even; *yatra*—in which; *aṅgam*—[becomes] a limb.

When the main thing becomes secondary, that is another variety of *udātta.*

8.207
yathā,
seyaṁ mathurā-nagarī sura-gurubhir yācito bhagavān
yatrāvatīrya śataśaḥ sura-dviṣo helayā nyavadhīt

sā—famous; *iyam*—this; *mathurā-nagarī*—city of Mathurā; *sura-gurubhiḥ*—by the leaders among the demigods; *yācitaḥ*—who was requested; *bhagavān*—the Lord; *yatra*—in which [Mathurā]; *avatīrya*—after descending; *śataśaḥ*—hundreds; *sura-dviṣaḥ*—of enemies of demigods; *helayā*—nonchalantly; *nyavadhīt*—killed.

This is the City of Mathurā where the Lord appeared, by the request of Brahmā and other leaders among the gods, and nonchalantly killed hundreds of demons.

atra samasta-daitya-hanana-rūpo vīra-raso guṇī-bhūtaḥ.

In this verse, the *vīra-rasa* in the form of killing all the demons is subsidiary in the overall meaning of the statement.

36. Samuccaya

8.208
ekasmin yatra sādhake
sādhakāntara-nirdeśaḥ
sa samuccaya iṣyate (47bcd)

ekasmin—main; *yatra sādhake*—when there is a cause; *sādhaka*—cause ("that which effects"); *antara*—of another; *nirdeśaḥ*—the mention; *saḥ*—that; *samuccayaḥ*—ornament called *samuccaya; iṣyate*—is defined.

When there is a mention of causes in addition to the main cause, that is *samuccaya* (conjunction).

prakṛta-kāryasyaikasminn eva sādhake siddhe
siddhatvopayogārthaṁ sādhakāntara-nirdeśaḥ samuccayaḥ.

The main cause is fully capable of accomplishing the effect that is expressed, and in addition there is a mention of other causes to assist the accomplishment.

8.209

yathā,

durāpo 'yaṁ kṛṣṇaḥ sahaja-taralaṁ mānasam idaṁ
su-durvāraḥ kāmo gurutara-karālo guru-janaḥ
navīnaiṣotkaṇṭhā navam api vayo nāticaturaḥ
sakhī-loko hā dhig bhavatu katham ādher upaśamaḥ

durāpaḥ—difficult to obtain; *ayam*—this; *kṛṣṇaḥ*—Kṛṣṇa; *sahaja*—naturally; *taralam*—fickle; *mānasam*—mind; *idam*—this; *su-durvāraḥ*—very hard to restrain (i.e. irresistible); *kāmaḥ*—Cupid; *gurutara-karālaḥ*—greatly dreadful (or who have huge gaping mouths); *guru-janaḥ*—elders; *navīnā*—ever fresh; *eṣā*—this; *utkaṇṭhā*—longing; *navam*—fresh; *api*—also; *vayaḥ*—youth; *na*—not; *aticaturaḥ*—very clever; *sakhī-lokaḥ*—the *sakhīs; hā*—alas; *dhik*—shame on; *bhavatu*—may there be; *katham*—how?; *ādheḥ*—of mental distress; *upaśamaḥ*—appeasement.

Kṛṣṇa is so difficult to attain. My mind is fickle by nature, Cupid cannot be suppressed, the elders cannot stop yelling, my longing is ever fresh, my youth is blossoming, and my friends are not too clever. Alas, how can my mental anguish be appeased?

atrādher upaśamābhāvasya kṛṣṇa-durāpatvam eva mukhyaṁ sādhakaṁ, tatrānyeṣāṁ sādhakānām upādānenāyāṁ samuccayaḥ. eṣa ca sad-asad-ubhaya-yogāt tridhā. sat śobhanam, asad aśobhanam, ubhayaṁ śobhanāśobhanam.

Here, Kṛṣṇa's being difficult to attain is the main cause of the non-cessation of mental anguish. Due to the enumeration of other causes in that regard, the *samuccaya* ornament occurs.

Moreover, *sammucaya* has three varieties:

- ***sad-yoga* (combination of good things),**
- ***asad-yoga* (combination of bad things), and**
- ***ubhaya-yoga* (combination of good things and bad things).**

8.210

sad-yoge yathā,

An example of *sad-yoga* (a combination of good things):

rūpaṁ kulaṁ vallabha-durlabhatvaṁ
śīlaṁ kalā kāntir udāratā ca
ekena caiṣām aparā sa-garvā
rādhe samastair api te na garvaḥ

rūpam—beauty; *kulam*—good family; *vallabha*—for the lover; *durlabhatvam*—the state of being difficult to attain; *śīlam*—good conduct; *kalā*—expertise; *kāntiḥ*—splendor; *udāratā*—nobility; *ca*—and; *ekena*—with one; *ca*—and; *eṣām*—among these; *aparāḥ*—other ladies; *sa-garvāḥ*—[become] proud; *rādhe*—O Rādhā; *samastaiḥ*—on account of all [of these]; *api*—even; *te*—Your; *na*—[is] not *garvaḥ*—pride.

O Rādhā, beauty, a birth in a good family, being hard to get, good conduct, expertise, splendor, and being high-minded—other girls become proud if they have but one of these qualities, yet You are not proud in spite of exhibiting all these qualities.

8.211
asad-yoge yathā,

An example of *asad-yoga*
(a combination of bad things):

saṁsāra-mārgo hy adhamaḥ svabhāvāt
karmāṇi tasmin kaṭu-kaṇṭakāni
gatāgatābhyām iha kheda eva
tathāpi nāsmin kujano virajyet

saṁsāra—of material existence; *mārgaḥ*—the path; *hi*—certainly; *adhamaḥ*—[is] vile; *svabhāvāt*—because of the nature; *karmāṇi*—actions; *tasmin*—on that [path]; *kaṭu*—sharp; *kaṇṭakāni*—thorns; *gata-āgatābhyām*—because of coming and going; *iha*—on this [path]; *khedaḥ*—pain; *eva*—only; *tathā api*—still; *na*—not; *asmin*—in regard to this [path]; *ku-janaḥ*—bad people; *virajyet*—can be detached.

The path of material existence is certainly vile due to its inherent nature. All endeavors on this path are like sharp thorns, and so there is only pain by coming and going on it. Still, wicked people cannot give it up.

8.212
sad-asad-yoge yathā,

An example of *ubhaya-yoga* (a combination
of good things and bad things):

priyaḥ praṇaya-kovidaḥ praṇayinī sadaivotsukā
khalaḥ kṣata-parākramo guru-janaḥ khaloktāsahaḥ
gṛhaṁ gṛha-pati-cyutaṁ manasijasya pañceṣavaḥ
kalāvati bahiś-carā iva lasanty amī pañca naḥ

priyaḥ—male lover; *praṇaya*—in love; *kovidaḥ*—skilled; *praṇayinī*—female lover; *sadā*—always; *eva*—only; *utsukā*—anxiously desiring; *khalaḥ*—wicked people; *kṣata*—is diminished;

parākramaḥ—whose power; *guru-janaḥ*—the elders; *khala*—by wicked people; *ukta*—what is said; *asahaḥ*—cannot tolerate; *gṛham*—the house; *gṛha-pati*—of the husband; *cyutam*—free; *manasi-jasya*—of Cupid ("who appears in the mind"); *pañca-iṣavaḥ*—five arrows; *kalāvati*—O expert girl; *bahiḥ-carāḥ*—external; *iva*—like; *lasanti*—appear; *amī*—these; *pañca*—five; *naḥ*—to us.

O *sakhī,* clever girl, my lover is skilled in love. I, His beloved, am always longing for romance. The elders are giving a deaf ear to the slanderous words of wicked people, therefore the latter are left powerless. And my husband is away from the house. These five facts are like Cupid's five external arrows.

atra priyādayaḥ santaḥ, khalo 'san.

In this verse, the male lover and other elements are good, whereas wicked people are bad.

COMMENTARY

Viśvanātha Cakravartī: Whenever these five factors appear together, Cupid makes his appearance. The main cause with regard to Cupid's appearance is Kṛṣṇa's being skilled in love. The four other causes are secondary.

8.213

guṇo guṇa-kriyābhyāṁ ca kriyayā ca kriyāparaḥ (48)

aparaḥ samuccaya ity arthaḥ.

guṇaḥ—a quality; *guṇa-kriyābhyām*—with a quality and with an action; *ca*—and; *kriyayā*—with an action; *ca*—and; *kriyā*—an action; *aparaḥ*—the other [variety].

Other varieties of *samuccaya* are:

1. **A quality is combined with a quality,**
2. **A quality is combined with an action, and**
3. **An action is combined with an action.**

8.214

guṇena guṇo yathā,

An example of a conjunction of qualities:

vraja-pati-nandana-hṛdayaṁ
rādhāyām edhitābhilāṣaṁ ca
sāpi ca bhṛśam anuraktā
tasminn iti sahaja-bhāva-sārvajñyam

vraja-pati—of the master of Vraja; *nandana*—of the son; *hṛdayam*—the heart; *rādhāyām*—toward Rādhā; *edhita*—[is] increased; *abhilāṣam*—in which the longing; *ca*—and; *sā*—She; *api*—also; *ca*—and; *bhṛśam*—greatly; *anuraktā*—passionate; *tasmin*—toward Him; *iti*—thus; *sahaja*—[which is perfect] by nature; *bhāva*—[is] on account of love; *sārvajñyam*—the state of being all-knowing.

The heart of the prince of Vraja swells, out of longing for Rādhā, and She is greatly in love with Him. They share the omniscience of perfect natural love.

atra sābhilāṣatvānuraktatve guṇau. añcalenānyālaṅkāraḥ. śuddho 'yaṁ tathā na camatkaroti, ataḥ saṅkaratayodāhṛtam.

There are two qualities here: being full of longing and being in love. Actually, this verse is not a pure example of *samuccaya.* Due to the way this verse ends, there is another ornament. A pure instance of *samuccaya* of this kind does not produce such amazement, therefore we have given an example in conjunction with another ornament.

COMMENTARY

Viśvanātha Cakravartī: Just as *yogīs* can see past or future events in their trance, so Rādhā and Kṛṣṇa can perceive each other's love with eyes tinged with the salve of love. How is it so? Their love is perfect by nature. The two conjunctions *ca* express the harmony of the longing and of the love. The other ornament mentioned in the elaboration is *sama* (congruity) (8.254) (*Subodhinī*).

In *samuccaya* there is a combination of causes, whereas in *sama* two things not represented as causes of anything are said to be mutually well-suited.

8.215
guṇaḥ kriyayā yathā,

A conjunction of a quality with an action:

aruṇaṁ ca nīla-nalina-
prabham api nayanaṁ priye mayi te
āsannaś ca mamāyaṁ
hṛdi kampaś campaka-dyote

aruṇam—reddish; *ca*—and; *nīla*—blue; *nalina*—like a lotus; *prabham*—whose shine; *api*—and; *nayanam*—eyes; *priye*—O beloved; *mayi*—toward Me; *te*—Your; *āsannaḥ*—has sat down (or has set); *ca*—and; *mama*—of Mine; *ayam*—this; *hṛdi*—in the heart; *kampaḥ*—trembling; *campaka*—like a *campaka* flower; *dyote*—O You whose effulgence.

Beloved Rādhikā, O You whose effulgence is like a *campaka* flower, Your eyes, splendid like two blue lotuses, have become reddish. Now My heart is shaking.

8.216
kriyayā kriyā yathā,

An example of a conjunction of actions:

harir abhiyāsyati mathurām
iti vārtā naḥ śrutī ca vinihanti
mama tu sakhī bhavati na vety
api śaṅkā me manaś ca mūrcchayati

hariḥ—Hari; *abhiyāsyati*—will go; *mathurām*—Mathurā; *iti*—thus; *vārtāḥ*—news; *naḥ*—our; *śrutī*—two ears; *ca*—and; *vinihanti*—

hurts; *mama*—my; *tu*—but; *sakhī*—friend (Rādhā); *bhavati*—is (lives); *na*—not; *vā*—or; *iti*—thus; *api*—also; *śaṅkā*—apprehension; *me*—my; *manaḥ*—mind; *ca*—and; *mūrcchayati*—causes to faint.

When I overheard that Hari will go to Mathurā, the rumor hurt my ears. I don't know whether my friend will remain alive when She learns the news. This apprehension makes me faint.

COMMENTARY

Viśvanātha Cakravartī: This is a conjunction of the actions of hurting the ears and causing the mind to faint.

37. Paryāya

8.217

anekasmin krameṇaikaṁ paryāyaḥ (49ab)

ekaṁ vastu krameṇānekasmin yadi bhavati āropyate vā tadā paryāyaḥ.
anekasmin—in more than one place; *krameṇa*—sequentially; *ekam*—one thing; *paryāyaḥ*—the ornament called *paryāya.*

If one thing is in more than one place in succession or is made to be situated in more than one place in succession, that is the ornament called *paryāya* (sequence).

8.218

tatra bhavatīti pakṣe yathā,

An example of the first kind (one thing is in more than one place in succession):

ekas tvaṁ nikhila-vadhū-hṛdi praviṣṭaḥ
saṅkṣobhaṁ janayasi gokulendra-sūno
tvām ekaṁ nahi sakalāḥ praveṣṭum arhāḥ
kiṁ kṣobhaṁ bata janayantu cetasas te

ekaḥ—[being] one; *tvam*—You; *nikhila*—all; *vadhū*—of the girls; *hṛdi*—in the heart; *praviṣṭaḥ*—have entered; *saṅkṣobham*—agitation; *janayasi*—You produce; *gokula-indra-sūno*—O son of the king of Gokula; *tvām*—You; *ekam*—who are one; *na*—not; *hi*—certainly; *sakalāḥ*—all the girls; *praveṣṭum*—to enter; *arhāḥ*—are fit (able); *kim*—whether; *kṣobham*—agitation (i.e. emotion); *bata*—alas; *janayantu*—they can produce; *cetasaḥ*—of the heart; *te*—Your.

Prince of Gokula, though You are one, You enter the hearts of all the girls and create such an agitation there. But all of us together cannot even penetrate Your one heart, much less create any feeling there.

COMMENTARY

Viśvanātha Kavirāja's example is this verse by Kālidāsa:

sthitāḥ kṣaṇaṁ pakṣmasu tāḍitādharāḥ
payodharotsedha-nipāta-cūrṇitāḥ
valīṣu tasyāḥ skhalitāḥ prapedire
krameṇa nābhiṁ prathamoda-bindavaḥ

"Remaining for a moment on her eyelashes, gently striking her nether lip, splitting by falling on her raised breasts, and trickling down the three folds of skin on her belly, the first water droplets gradually reached Pārvatī's navel." (*Kumāra-sambhava* 5.24) (*Sāhitya-darpaṇa* 10.80)

8.219

āropyata iti pakṣe yathā,

An example of the second kind (one thing is made to be situated in more than one place in succession):

madanenojjhitaṁ vāmyaṁ rādhe gṛhṇāti te manaḥ
manas tyajati te rāgaṁ locane parigṛhṇataḥ

madanena—by Cupid; *ujjhitam*—that is rejected; *vāmyam*—contrariness; *rādhe*—O Rādhā: *gṛhṇāti*—takes hold of; *te*—Your; *manaḥ*—heart; *manaḥ*—heart; *tyajati*—relinquishes; *te*—Your; *rāgam*—love (or redness); *locane*—two eyes; *parigṛhṇataḥ*—accept (assume).

Rādhā, Cupid gave up his mood of contrariness, but Your mind acquired it. Now Your heart has relinquished *rāga* and Your eyes have taken it.

8.220

yathā vā,

Another example of the second variety of *paryāya:*

tvayā tyaktāṁ rādhe ruṣam ahaha gṛhṇāti madanas
tvad-akṣibhyāṁ tyaktaṁ parivahati rāgaṁ tava manaḥ
dhiyā kauṭilyaṁ te parihṛtam apāṅgo 'dhikurute
punaḥ sandhānārthaṁ kim ucita-pade nyastam akhilam

tvayā—by You; *tyaktām*—relinquished; *rādhe*—O Rādhā; *ruṣam*—anger; *ahaha*—alas; *gṛhṇāti*—has taken; *madanaḥ*—Cupid; *tvat-akṣibhyām*—by Your two eyes; *tyaktam*—relinquished; *parivahati*—carries around (i.e. accepts); *rāgam*—love (or redness); *tava*—Your; *manaḥ*—heart; *dhiyā*—by the heart; *kauṭilyam*—crookedness; *te*—Your; *parihṛtam*—was relinquished; *apāṅgaḥ*—sidelong glance; *adhikurute*—presides over (i.e. has accepted); *punaḥ*—moreover; *sandhāna*—placing [back in their places]; *artham*—for the sake of; *kim*—whether; *ucita*—proper; *pade*—in a place; *nyastam*—placed; *akhilam*—everything.

Rādhā, Cupid took the anger that You relinquished, Your heart reacquired the *rāga* that was relinquished by Your eyes, and Your sidelong glance assumed the crookedness relinquished by Your heart. Was everything put back in their proper places just so You can take them back again [on the occasion of *māna*]?

8.221
anyo viparyayāt (49b)

Another variety of *paryāya* occurs on account of inversion.

viparyayād ukta-prakārasya vaiparītyād ekasminn anekam ity arthaḥ.

This means another broad type of *paryāya* occurs if two or more things are in one place sequentially or if two or more things are made to be situated in one place sequentially.

8.222
yathā bhavatīti pakṣe,

Here two or more things are in one place sequentially:

ekasmiṁs tava hṛdaye vrajendra-sūno
bhūyasyo nalina-dṛśaḥ kṛta-praveśāḥ
nāsty asminn avasara eva gāḍha-pūrṇe
tādṛśyo guṇa-bahulāḥ kathaṁ viśantu

ekasmin—one; *tava*—of Yours; *hṛdaye*—in the heart; *vraja-indra-sūno*—O son of the king of Vraja; *bhūyasyaḥ*—many; *nalina*—like lotuses; *dṛśaḥ*—[girls] whose eyes; *kṛta-praveśāḥ*—by whom entering was done; *na asti*—is not; *asmin*—in this; *avasaraḥ*—opportunity; *eva*—only; *gāḍha*—complete; *pūrṇe*—since there is fullness; *tādṛśyaḥ*—such; *guṇa*—good qualities; *bahulāḥ*—[Rādhā] who has a multitude of; *katham*—how; *viśantu*—enter.[402]

Prince of Vraja, so many lotus-eyed girls have entered Your heart. There's no more place left. Since it's full to the brim, how can this girl who has such exalted qualities possibly enter it?

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402 Viśvanātha Cakravartī: The subject of the verb *viśantu* is an implied *śrī-rādhā*. The verb is in the plural out of high regard (*Subodhinī*). Thus although it is plural, *guṇa-bahulāḥ* is a *bahuvrīhi* compound of an implied *śrī-rādhā*.

8.223

āropa-pakṣe tu yathā,

Two or more things are made to be situated in one place sequentially:

śaśi-mukhi tava rādhike kaṭākṣaḥ
prathamam abhūd amṛta-dravātivarṣī
atha hṛdi viniviṣṭa eva hālāhala-
paridigdha-śarāyamāṇa āste

śaśi-mukhi—O moon-face girl; *tava*—Your; *rādhike*—O Rādhikā; *kaṭa-akṣaḥ*—sidelong glance; *prathamam*—first; *abhūt*—was; *amṛta*—of nectar; *drava*—the liquid; *ativarṣī*—that which is excessively raining (i.e. showering); *atha*—then; *hṛdi*—in the heart; *viniviṣṭaḥ*—entered; *eva*—only; *hālāhala*—with the *hālāhala* poison; *paridigdha*—smeared; *śarāyamāṇaḥ*—acting like an arrow; *āste*—remains.

Rādhikā, moon-faced girl, in the beginning Your sidelong glance was showering liquid nectar. But now, having enteried My heart, it acts like an arrow smeared with *hālāhala* poison.

atraikasmin kaṭākṣe 'nekasyāropaḥ.

There is a superimposition of more than one thing upon the one sidelong glance.

COMMENTARY

The sidelong glance is the location; nectar and poison are sequentially attributed to it (caused to be placed in it).

38. Anumāna

8.224
sādhya-sādhana-sadbhāve 'numānam anumāna-vat (50)

sādhya-sādhana—of a *sādhya* (what is to be proved) and of a *sādhana* (a cause, i.e. the proof); *sad-bhāve*—where there is the occurrence; *anumānam*—the ornament called *anumāna; anumāna-vat*—like an inference.

When a *sādhya* and a *sādhana* are expressed, that is *anumāna* (inference). It is like an inference.

anumāne yathā tri-vidho hetus tathātrāpi.

Just as there is a threefold *hetu* (cause) with regard to the *anumāna* of the Nyāya school, so the threefold *hetu* is present in the *anumāna* of poetics.

COMMENTARY

Mammaṭa mentions the threefold *hetu,*[403] and Govinda Ṭhakkura gives the details,[404] but Viśvanātha Kavirāja does not bother reiterating them. In usage, the *anumāna* of poetics is a threefold process:

1. *pakṣa* (the thing under discussion),
2. *sādhya* (what is to be proved), and
3. *hetu* (the proof) (also called *sādhana*).

The main difference between *anumāna* and *kāvya-liṅga* is that in *anumāna* the reason is a universal rule. In addition, usually in

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403 *pakṣa-dharmānvaya-vyatirekitvena tri-rūpo hetuḥ sādhanam, dharmiṇi ayoga-vyavacchedo vyāpakasya sādhyam* (*Kāvya-prakāśa* 10.117).

404 (A) *pakṣe sambandha* (related to the thing under discussion), (B) *sa-pakṣa-vṛttitvam* (functioning in relation to something connected to the thing under discussion), and (C) *vipakṣa-vyāvṛttitvam* (inconsistent with something opposite to the thing under discussion). Govinda Ṭhakkura writes: *anumānam, pakṣe sambandhaḥ, sa-pakṣa-vṛttitvaṁ, vipakṣa-vyāvṛttitvaṁ ceti rūpa-trayavān hetuḥ sādhanam* (*Kāvya-pradīpa* 10.117).

anumāna the word “therefore” or “because” is used, whereas in *kāvya-liṅga* the poetical theorists do not use those words and avoid using a third case-ending or a fifth case-ending in the sense of *hetu* (“because”).

8.225

yathā,

indīvarākṣi bhavad-akṣi manobhavasya
bāṇaḥ sudhāṁśu-mukhi mānasa-bhedakatvāt
yenāhato manasi gokula-rāja-sūnuḥ
sandhukṣate nahi bahiḥ kurute ’vahitthām

indīvara-akṣi—O blue lotus-eyed girl; *bhavat-akṣi*—your eyes; *manobhavasya*—of Cupid; *bāṇaḥ*—[is] an arrow; *sudhā-aṁśu*—is a moon (“whose rays are nectar”); *mukhi*—O girl whose face; *mānasa*—the heart; *bhedakatvāt*—because of piercing; *yena*—by which [arrow of the glance]; *āhataḥ*—struck (pierced); *manasi*—in the heart; *gokula-rāja*—of the king of Gokula; *sūnuḥ*—the son; *sandhukṣate*—he lives; *nahi*—does not; *bahiḥ*—outside; *kurute*—does; *avahitthām*—concealment.

Moon-faced girl, Your glance is Cupid’s arrow because it pierces the heart. Indeed, O blue-lotus-eyed girl, the prince of Gokula, struck in the heart by the arrow of your glance, has become almost lifeless and shies away from attention.

atra bhavad-akṣi pakṣaḥ, manobhavasya bāṇa iti sādhyam, mānasa-bhedakatvād iti hetuḥ.

Here the *pakṣa* (the thing under discussion) is *bhavad-akṣi* (your eyes), the *sādhya* (what needs to be proved) is *manobhavasya bāṇaḥ* (Cupid’s arrow), and the *hetu* (the proof) is *mānasa-bhedakatvāt* (because it pierces the heart).

8.226

yathā vā,

nābhī gṛhaṁ tava kalāvati manmathasya
līlāgnihotra-bhuja-darpa-kṛśānu-śāli

etad valagna-gaganāñcala-cumbi-cāru-
gandhollasat-tanu-ruhāvali-dhūma-hetoḥ

nābhī—genitals ("central point"); *gṛham*—[is] the house; *tava*—your; *kalāvati*—O expert girl; *manmathasya*—of Cupid; *līlā*—in the form of [amorous] pastimes; *agnihotra*—for the Agnihotra sacrifice; *bhuja*—of the arms; *darpa*—in the form of the pride; *kṛśānu*—the fire; *śāli*—[the house] possesses; *etat*—this; *valagna*—in the form of the waist[405]; *gagana*—of the sky; *añcala*—the edge; *cumbi*—which are kissing; *cāru*—nice; *gandha*—on account of fragrance; *ullasat*—resplendent; *tanu-ruha*—of hairs; *āvali*—in the form of a row; *dhūma-hetoḥ*—because of a reason, which is smoke.

Girl expert in love, your central part is Cupid's home burning in the fire of the Agnihotra sacrifice of love, a fire which is the pride of Kṛṣṇa's arms, because arising from this sacrifice is the fragrant smoke, the row of your resplendent belly-hairs, which rises from there and kisses the sky of your waist.

atra rūpaka-garbham anumānam.

The *anumāna* in this verse contains metaphors.

COMMENTARY

Viśvanātha Cakravartī: "The metaphors are: (1) Her central hollow is Cupid's home: this clause is the *pakṣa,* (2) The amorous fun is the Agnihotra sacrifice, (3) The pride of Śrī Kṛṣṇa's arms is the fire of this Agnihotra sacrifice of love: this clause is the *sādhya,* (4) The row of hairs on her belly is the smoke, and is resplendent due to the fragrance; the clause "the row of hairs is the smoke" is the *hetu,* meaning it is the cause that proves the existence of the fire that is the pride of Śrī Kṛṣṇa's arms, and (5) Her waist is the sky, because it is very thin.

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405 The word *valagna* is formed by adding *ava* to *lagna* and then deleting the first letter of the prefix. This in connection with the rule, "The *a* of *ava* is optionally deleted when *taṁsa* follows" (HNV 532). Viśvanātha Cakravartī comments that this rule was made by the grammarian Bhāguri.

"The overall analogy is this: Just as Brāhmaṇa priests infer, due to the presence of particularly fragrant smoke rising from a house and shooting up into the sky, the presence of the fire of an Agnihotra sacrifice, so the *sakhīs* infer, due to the presence of the smoke that is fragrant belly hairs occurring in the sky that is her waist and rising from the house that is her central part, the occurrence of fire that is the pride of Kṛṣṇa's arms. This fire relates to the Agnihotra sacrifice which is erotic enjoyment."

39. Parikara

8.227

viśeṣyoktiḥ parikaraḥ syāt sākūtair viśeṣaṇaiḥ (51)

viśeṣya—of a substantive; *uktiḥ*—the description; *parikaraḥ*—the ornament called *parikara; syāt*—is; *sa-ākūtaiḥ*—significant; *viśeṣaṇaiḥ*—along with modifiers.

When a noun has many significant adjectives, that is *parikara* (the assistants).

8.228

yathā,

ātmārāmair vigata-hṛdaya-granthibhir mukta-bandhair
dehādhyāsa-praśama-śamibhir brahma-bhūyaṁ vrajadbhiḥ
citte cintyaṁ katham api ciraṁ dhāma yac chyāmalaṁ tad
gopa-strīṇāṁ kuca-kalasayor nīla-ratnaṁ babhūva

ātma—in the soul; *ārāmaiḥ*—by those who completely delight; *vigata*—has gone away; *hṛdaya*—in the heart; *granthibhiḥ*—from whom the knot; *mukta-bandhaiḥ*—whose bonds are untied (or by whom [one's] bonds are untied); *deha*—to the body; *adhyāsa*—the attribution; *praśama*—due to appeasing; *śamibhiḥ*—who are peaceful (i.e. whose senses are controlled); *brahma-bhūyam*—the state of being Brahman; *vrajadbhiḥ*—who have attained; *citte*—in the heart; *cintyam*—should be contemplated upon; *katham api*—somehow or other; *ciram*—for a long time; *dhāma*—form; *yat*—

which; *śyāmalam*—dark blue; *tat*—that [form]; *gopa-strīṇām*—of the *gopīs; kuca*—in the form of breasts; *kalasayoḥ*—on the waterpots; *nīla*—dark blue; *ratnam*—the jewel; *babhūva*—was.

Kṛṣṇa's dark blue form should somehow or other be contemplated upon for a long time by the *ātmārāmas,* whose egoism in the form of the knot of the heart is gone, who are freed from the bondage of birth and death, whose senses are controlled due to relinquishing the identification with the body, and who have attained their constitutional position as souls. His form is the blue jewel on the *gopīs'* waterpot-like breasts.

atrātmārāmair ity asya viśeṣyasya sarvāṇy eva viśeṣaṇāni sākūtāni.

Here *ātmārāmaiḥ* is the noun, and all its modifiers (compound adjectives) without exception are significant.

40. Vyājokti

8.229
prakṛta-sthaganaṁ chadma vyājoktir aniṣedha-bhāk (52)

prakṛta—of the original thing (i.e. the subject under discussion); *sthaganam*—in which there is a concealment; *chadma*—deceit; *vyāja-uktiḥ*—the ornament called *vyājokti* ("the mention of a pretext"); *aniṣedha-bhāk*—that which does not involve a denial.

***Vyājokti* (artful concealment) is deceit which involves concealing the subject matter. It does not involve denying it.**

apahnutis tu niṣedha-pūrvā. iyaṁ tu na tathety aniṣedha-bhāg ity uktam. iyaṁ tu cchadma-pūrvaiva.

***Apahnuti,* however, does involve a denial. *Vyājokti* is not like that, therefore the word *aniṣedha-bhāk* (it does not involve a denial) is used in the *sūtra. Vyājokti* only involves deceit.**

8.230

yathā,

aho śaityasya mahimā himānila tavedṛśaḥ
na śakyate gopāyituṁ kṛto yenādhara-vraṇaḥ

aho—what a wonder; *śaityasya*—of coldness; *mahimā*—the greatness; *hima-anila*—O cold wind; *tava*—your; *īdṛśaḥ*—like this; *na śakyate*—is not able; *gopāyitum*—to be hidden; *kṛtaḥ*—is done; *yena*—because of which; *adhara*—on the lips; *vraṇaḥ*—a sore.

O frosty wind, how amazing, the greatness of your coldness is such that even you cannot hide it. It is because of your coldness that everyone's lips are chapped.

COMMENTARY

Here someone is making the cunning remark that the girls' lips are bruised as a result of love games with Kṛṣṇa.

8.231

yathā vā,

alam alam abhilāṣeṇāmunā vāri-khelā-
kutukini kamalānām āhṛteḥ kautukasya
kalaya kalitam aṅgaṁ kaṇṭakair nāla-lagnaiḥ
śiva śiva paridaṣṭaṁ ṣaṭ-padenādharauṣṭham

alam—enough; *alam*—enough; *abhilāṣeṇa*—longing; *amunā*—of that; *vāri*—in the water; *khelā*—pastimes; *kutukini*—O girl eager for; *kamalānām*—lotuses; *āhṛteḥ*—of collecting; *kautukasya*—for eagerness; *kalaya*—look; *kalitam*—which is pierced; *aṅgam*—at the body; *kaṇṭakaiḥ*—by thorns; *nāla*—on stems; *lagnaiḥ*—adhering; *śiva śiva*—alas; *paridaṣṭam*—bitten (or stung); *ṣaṭ-padena*—by a bee; *adhara*—lower lip; *oṣṭham*—and upper lip.

Girl eager to engage in water sports, there is no need to be so enthusiastic about picking lotuses again. Look at your body: It was scratched by thorns. Oh my god, your lips were stung by bees.

41. Parisaṅkhyā

8.232

praśna-pūrvakam ākhyānaṁ tat-sāmānya-vyapohanam
tasya tasyāpi ca jñeye vyaṅgyatve syād athāparam
apraśna-pūrvakaṁ vācyaṁ parisaṅkhyā catur-vidhā (53)

tasya tasya ceti praśna-pūrvākhyānasya tat-sāmānya-vyapohanasya ca vyaṅgyatvam. apraśna-pūrvakasya tat-sāmānya-vyapohanasya ca vācyatvaṁ ceti caturdhā.

praśna—by a question; *pūrvakam*—preceded; *ākhyānam*—statement; *tat*—to that [statement]; *sāmānya*—of things that are similar; *vyapohanam*—the negation; *tasya*—of that (i.e. of a statement preceded by question); *tasya*—of that (i.e. of a rejection of things similar to what is stated); *api*—also; *ca*—and; *jñeye*—is understood; *vyaṅgyatve*—when the quality of being implied; *syāt*—is; *atha*—then; *aparam*—another; *apraśna-pūrvakam*—not preceded by a question; *vācyam*—expressed; *parisaṅkhyā*—the ornament called *parisaṅkhyā; caturvidhā*—fourfold.

***Parisaṅkhyā* (answer with an exclusion) has four varieties:**

1. ***praśna-pūrvaka-ākhyānam* (questions and answers),**
2. ***tat-sāmānya-vyapohanam* (rejection of things similar to what is stated),**
3. ***praśna-pūrvakākhyānasya tat-sāmānya-vyapohanasya ca vyaṅgyatvam* (both the question and the rejection of things similar to what is stated are implied),**
4. ***apraśna-pūrvakasya tat-sāmānya-vyapohanasya ca vācyatvaṁ praśna-pūrvakatvasya vyaṅgyatvaṁ ca* (the question is implied but the rejection of things similar to what is stated is expressed).**

COMMENTARY

Essentially, *parisaṅkhyā* is an intricate *uttara* ornament (answer) (8.241). The difference is that in *parisaṅkhyā* there is a rejection.

The reason the figure is called *parisaṅkhyā* is this: The prefix *pari* is used in the sense of exclusion, by Pāṇini's *sūtra: apa-parī varjane,* "*Apa* and *pari* are used in the sense of exclusion" (*Aṣṭādhyāyī* 1.4.88). The definition of *saṅkhyā* is: *carcā saṅkhyā vicāraṇā,* "The words *carcā, saṅkhyā,* and *vicāraṇā* [are synonymous and mean discussion, deliberation]" (*Amara-koṣa* 1.5.2). Therefore the sense of *parisaṅkhyā* is: "the mention of one thing with the idea of excluding another." For example, if the question is: "What should be sung?", the answer, "The amorous pastimes in Vraja", implies the negation of singing about mundane things.

8.233
krameṇodāharaṇāni,

Examples are shown in order. [(1) This illustrates questions and answers:]

kiṁ geyaṁ vraja-keli-karma kim iha śreyaḥ satāṁ saṅgatiḥ
kiṁ smartavyam aghāri-nāma kim anudhyeyaṁ murāreḥ padam
kva stheyaṁ vraja eva kiṁ śravaṇayor ānandi vṛndāvana-
krīḍaikā kim upāsyam atra mahasī śrī-kṛṣṇa-rādhābhidhe

kim—what?; *geyam*—should be sung; *vraja-keli*—of amorous pastimes in Vraja; *karma*—the activities; *kim*—what is?; *iha*—in this world; *śreyaḥ*—the best thing; *satām*—of saintly persons; *saṅgatiḥ*—meeting; *kim*—what?; *smartavyam*—should be remembered; *agha-ari*—of the enemy of Agha; *nāma*—the name; *kim*—what?; *anudhyeyam*—should be constantly meditated upon; *murāreḥ*—of Murāri; *padam*—the feet; *kva*—where?; *stheyam*—should one reside; *vraje*—in Vraja; *eva*—only; *kim*—what is?; *śravaṇayoḥ*—[of] two ears; *ānandi*—that which makes blissful; *vṛndāvana-krīḍā*—the pastimes in Vṛndāvana; *ekā*—only (or which are foremost)[406]; *kim*—what?; *upāsyam*—should be worshiped; *atra*—in this world; *mahasī*—the two splendors; *śrī-kṛṣṇa-rādhā-abhidhe*—named Śrī Kṛṣṇa and Śrī Rādhā.

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406 The definition is: *eke mukhyānya-kevalāḥ,* "*Eka* means *mukhya* (chief, best), *anya* (other), and *kevala* (only) (*Amara-koṣa* 3.3.16)."

Mahāprabhu: **What should be sung?**
Rāya Rāmānanda: **The amorous pastimes in Vraja.**
Mahāprabhu: **What is the best thing in this world?**
Rāya Rāmānanda: **The association of devotees.**
Mahāprabhu: **What should be remembered?**
Rāya Rāmānanda: **The name of Agha's enemy.**
Mahāprabhu: **What should be constantly meditated upon?**
Rāya Rāmānanda: **Murāri's feet.**
Mahāprabhu: **Where should one reside?**
Rāya Rāmānanda: **In Vraja only.**
Mahāprabhu: **What gives bliss to the ears?**
Rāya Rāmānanda: **Only the Vṛndāvana pastimes.**
Mahāprabhu: **What in this world should be revered?**
Rāya Rāmānanda: **The golden splendor named Śrī Rādhā and the dark blue splendor named Śrī Kṛṣṇa.**
(*Caitanya-candrodaya-nāṭaka* 7.62-75)

8.234

(2) [A rejection of things similar to what is stated:]

kā vidyā hari-bhaktir eva na punar vedādi-niṣṇātatā
kīrtiḥ kā bhagavat-paro 'yam iti yā khyātir na dānādi-jā
kā śrīḥ kṛṣṇa-ratir na vai dhana-jana-grāmādi-bhūyiṣṭhatā
kiṁ duḥkhaṁ bhagavat-priyasya viraho no hṛd-vraṇādi-vyathā

kā—what is?; *vidyā*—knowledge; *hari-bhaktiḥ*—devotion to Hari; *eva*—only; *na*—not; *punar*—afterward; *veda-ādi-niṣṇātatā*—by means of learning the Vedas and so on; *kīrtiḥ*—fame; *kā*—what is?; *bhagavat*—to the Lord; *paraḥ*—being dedicated; *ayam*—this; *iti*—thus; *yā*—which; *khyātiḥ*—renown; *na*—not; *dāna-ādi*—charity and so on; *jā*—resulting from; *kā*—what is?; *śrīḥ*—opulence; *kṛṣṇa-ratiḥ*—love for Kṛṣṇa; *na*—not; *vai*—indeed; *dhana-jana-grāma-ādi*—of wealth, subjects, villages, and so on; *bhūyiṣṭhatā*—on account of the state of the greatest abundance; *kim*—what is?; *duḥkham*—unhappiness; *bhagavat*—to the Lord; *priyasya*—of one who is dear; *virahaḥ*—separation; *na u*—not; *hṛt-vraṇa-ādi*—resulting from internal disease and so on; *vyathā*—the pain.

Mahāprabhu: **What is knowledge?**
Rāya Rāmānanda: **Exclusive devotion to Hari, but not the study of the Vedas and the like.**
Mahāprabhu: **What is fame?**
Rāya Rāmānanda: **Real fame is the fame of being known as a great devotee of the Lord, but not the renown that comes by giving charity.**
Mahāprabhu: **What is opulence?**
Rāya Rāmānanda: **Love for Kṛṣṇa, but not control over subjects, towns or money.**
Mahāprabhu: **What is sorrow?**
Rāya Rāmānanda: **The feeling of separation from the Lord's dear devotees, but not the pain that results from a disease of the heart and so on.** (*Caitanya-candrodaya-nāṭaka* 7.52-59)

8.235

(3) [Both the question and the rejection of things similar to what is stated are implied:]

vakratā mṛga-dṛśāṁ kaca-pāśe
pāṇi-pāda-nayanādiṣu rāgaḥ
nīvi-keśa-rasanādiṣu bandhaḥ
sāndra-candana-rasādiṣu paṅkaḥ

vakratā—crookedness; *mṛga-dṛśām*—of the doe-eyed girls; *kaca-pāśe*—in the tresses ("in the ropes of hair"); *pāṇi-pāda-nayana-ādiṣu*—in the hands, feet, eyes, and so on; *rāgaḥ*—redness, or material attachment; *nīvi-keśa-rasanā-ādiṣu*—in regard to petticoats, hair bands, girdles, and so on; *bandhaḥ*—bondage; *sāndra-candana-rasa-ādiṣu*—in reference to thick sandalwood paste and other ointments; *paṅkaḥ*—dirt, mud.

In Vraja, *vakratā* exists only in the doe-eyed girls' tresses, *rāga* exists only in their eyes, feet, and hands, *bandha* is only used in reference to their petticoats, hair bands, girdles, and so on, and *paṅka* is only used to denote their ointments such as thick sandalwood paste.

atra kva vakratety-ādi-praśna-pūrvakasyākhyānasya tat-sāmānya-vyapohanasya ca vyaṅgyatā, tathā hi kva vakratā, mṛga-dṛśāṁ gopīnāṁ kaca-pāśa eva, nāntaḥ-karaṇādau kasyāpīty-ādi.

Here both the question and the rejection of things similar to what is stated are implied. For instance, the full idea is: "Where is crookedness (*vakratā*)?" "It is to be found only in the tresses of the doe-eyed *gopīs.* It is not to be found in the mind of any resident of Vraja," and so forth.

COMMENTARY

The implied questions are:

◊ Where is *vakratā* (crookedness)?
◊ Where is *rāga* (material attachment)?
◊ Where is *bandha* (bondage)?
◊ Where is *paṅka* (mud)?

A *nīvi-bandha* is a petticoat but it also refers to the ends of that cloth tied into a knot in front of the body.

A *keśa-bandha* is a hair band, and a *rasanā-bandha* is a knot made with the ends of a girdle. A similar verse is text 3.19.

Kuṅkuma-paṅka and *candana-paṅka* are types of ointments.

In like manner, in Rādhā-kund nowadays the term *vaiṣṇava-sevā* is only used in the sense of food distribution.

8.236

(4) [The question is implied but the rejection of things similar to what is stated is expressed:]

pratyāsaktir hari-caraṇayoḥ sānurāge na rāge
prītiḥ premātiśayini harer bhakti-yoge na yoge
āsthā tasya praṇaya-rabhasasyopadehe na dehe
yeṣāṁ te hi prakṛti-kṛtino hanta muktā na muktāḥ

pratyāsaktiḥ—deep attachment; *hari-caraṇayoḥ*—for the two feet of Hari; *sa-anurāge*—toward devotees ("who have love"); *na rāge*—not toward material attachment; *prītiḥ*—friendly disposition; *prema-atiśayini*—who abounds in love; *hareḥ*—to Hari; *bhakti-yoge*—toward devotional service ("linking by serving"); *na yoge*—not toward the eightfold *yoga* system; *āsthā*—consideration; *tasya*—of whom; *praṇaya-rabhasasya*—who has the passion of pure love; *upadehe*—toward the second body (i.e. a spiritual body), which is fit for the service[407]; *na dehe*—not toward the body; *yeṣām*—whose; *te*—they; *hi*—only; *prakṛti*—by nature; *kṛtinaḥ*—perfect; *hanta*—alas; *muktāḥ*—liberated; *na muktāḥ*—not liberated.

Those who have attachment not for material passion but for devotees, who are fond of Hari's lotus feet, are liberated, and nobody else. Those who are friendly disposed not toward the eightfold yoga system but toward devotional service to Hari, who abounds in love, are liberated, and nobody else. Those whose minds are always absorbed not in their material body but in their spiritual body, which is fit for serving the Lord, who has the passion of pure love, are liberated, and nobody else. Those ones are perfect by nature, whereas others, the so-called *muktas,* are not liberated although, alas, they consider themselves so.

atra praśna-pūrvakaṁ vyaṅgyaṁ tad-anya-vyapohanaṁ vācyam iti bhedaḥ.

The question is implied (Who can be called liberated?), and the rejection of things similar to what is stated is expressed.

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407 Viśvanātha Cakravartī glosses *upadehe* as: *upayoga-siddha-dehe,* and *āsthā* as *nityatva-buddhiḥ,* "the conception of eternity as regards the spiritual body, which is fit for..."

42. Kāraṇa-mālā

8.237
yathottaraṁ pūrva-pūrva-
hetukasya tu hetutā
tadā kāraṇa-mālā syāt (54 abc)

pūrva-pūrva-hetukārthasyottarottara-padārthasya yadi hetutā tadaivety arthaḥ.
yathā-uttaram—according to each succeeding thing; *pūrva-pūrva-hetukasya*—of each previous cause in succession; *tu*—only; *hetutā*—causation (or being an attribute); *tadā*—then; *kāraṇa-mālā*—the ornament called *kāraṇa-mālā; syāt*—is.

When a word in each previous clause is the cause of the meaning of the next clause, that is *kāraṇa-mālā* (series of causes).

8.238
yathā,
sat-saṅgamenaiva bhaved virāgo
virāgataḥ syān manaso viśuddhiḥ
mano-viśuddhyaiva hareḥ prakāśo
hareḥ prakāśena kṛtārthatā syāt

sat—with saintly persons; *saṅgamena*—by associating; *eva*—only; *bhavet*—is; *virāgaḥ*—detachment; *virāgataḥ*—from detachment; *syāt*—is; *manasaḥ*—of the mind; *viśuddhiḥ*—purification; *manaḥ-viśuddhyā*—because of purity of mind; *eva*—only; *hareḥ*—of Hari; *prakāśaḥ*—appearance; *hareḥ*—of Hari; *prakāśena*—due to the appearance; *kṛta-arthatā*—the state of being successful (or the state of perfection); *syāt*—is.

By associating with devotees, one develops detachment. By detachment, the mind becomes purified. By purity of mind, Lord Hari appears. And by Hari's appearance, one attains perfection.

43. Anyonya

8.239

kriyayānyonya-kāraṇam (54d)
vastu-dvayaṁ tad anyonyaṁ (55a)

vastu-dvayaṁ yadi kriyayānyonya-kāraṇaṁ syāt tadānyonyam ity ucyate.
kriyayā—by means of an action; *anyonya*—mutual; *kāraṇam*—the cause; *vastu-dvayam*—a couple of things; *tat*—then (*tat* = *tadā*); *anyonyam*—the ornament called *anyonya.*

If two things are the cause of each other by means of an action, that is *anyonya* (mutual effect).

8.240

yathā,
rādhābhāso marakata-mayīṁ kurvate kṛṣṇa-kāntiṁ
kṛṣṇasyābhā api ca haritī-kurvate dhāma tasyāḥ
sthāne sthāne yadi nivasatas tau tadā gaura-nīlāv
eka-sthāne yadi bata tadā tulya-bhāsau vibhātaḥ

rādhā-ābhāsaḥ—the many splendors of Rādhā; *marakata-mayīm kurvate*—make into an emerald; *kṛṣṇa-kāntim*—Kṛṣṇa's effulgence; *kṛṣṇasya*—of Kṛṣṇa; *ābhāḥ*—the many splendors; *api*—also; *ca*—and; *haritī-kurvate*—make green; *dhāma*—splendor; *tasyāḥ*—Her; *sthāne sthāne*—in various places; *yadi*—if; *nivasataḥ*—are residing; *tau*—the two of Them; *tadā*—then; *gaura-nīlāu*—[the two of Them] who are golden and dark blue; *eka-sthāne*—in one place; *yadi*—if; *bata*—how wonderful; *tadā*—then; *tulya-bhāsau*—whose two [respective] splendors have become similar; *vibhātaḥ*—shine (appear beautiful).

Rādhā's splendor makes Kṛṣṇa's luster turn emerald color, and Kṛṣṇa's effulgence makes Hers become green too. When they are separate, They are golden and dark blue, but when They are together, lo and behold Their splendors become similar and look dazzlingly beautiful.

44. Uttara

8.241
praśnasyonnayanaṁ yadi
uttara-śruti-mātreṇottaraṁ syāt (55bcd)

prativacana-śravaṇād eva pūrva-vacanasyottarasya yady unnayanaṁ bhavati tadottarālaṅkāraḥ.
praśnasya—of a question; *unnayanam*—inferring; *yadi*—if; *uttara*—of the answer; *śruti*—sound; *mātreṇa*—because of the mere; *uttaram*—the ornament called *uttara; syāt*—is.

If a question is inferred merely because of hearing [what seems to be] a reply, that is *uttara* (answer).

COMMENTARY
The difference between *parisaṅkhyā* and *uttara* is that in *parisaṅkhyā* all the answers negate their counterpart.

8.242
yathā,
bhama kaṇha aṇṇa-gharaṁ viramadu de kābi baaṇa-paripāḍī
amha sahī idha ekkā ṇa ettha tuha osaro ṭhādum
(Śaurasenī Prakrit)

bhrama kṛṣṇānya-gṛhaṁ viramatu te kāpi vacana-paripāṭī
mama sakhī atraikā nātra tavāvasaraḥ sthātum
(Sanskrit rendering)

bhrama—go and wander; *kṛṣṇa*—O Kṛṣṇa; *anya-gṛham*—to another house; *viramatu*—should cease; *te*—Your; *kā api*—particular; *vacana*—of statements; *paripāṭī*—series; *mama*—my; *sakhī*—friend; *atra*—here; *ekā*—[is] alone; *na*—not; *atra*—here; *tava*—Your; *avasaraḥ*—opportunity; *sthātum*—to stay.

Kṛṣṇa, stop talking and go to the domicile of some other person. My *sakhī* is alone here, and You have no chance to stay.

atra sakhyāḥ prativacane kṛṣṇasya ko 'pi praśnaḥ pūrvaṁ jāta iti budhyate, na caitad anumānaṁ vyāpty-abhāvāt, na cāpi kāvya-liṅgaṁ hetoḥ pada-vākyārthatābhāvāt, na tu praśnasya prativacanaṁ janako hetuḥ. tenedam alaṅkārāntaram eva.

In this verse, because of the *sakhīs'* reply, it is understood that Kṛṣṇa asked a question.

However, this is not the *anumāna* ornament since there is no *vyāpti* (universal rule). It is not an instance of *kāvya-liṅga* either because neither the meaning of a particular word nor the meaning of the whole sentence is the reason for the reply, and also because an answer is simply not a cause that 'produces' a question. Therefore *uttara* is a separate ornament.

COMMENTARY

To infer a question from an answer is a reason called *jñāpaka-hetu* (indirectly informative cause). This applies to *anumāna.* Only a *kāraka-hetu* (or *janaka-hetu*)—a reason fully capable of producing a result—is used in *kāvya-liṅga.* Further, Kavi Karṇapūra showed another instance of *uttara,* in text 3.42.

8.243

praśnato 'pi vā (55d)

praśnataḥ paścād uttaraṁ vā uttaram.
praśnataḥ—after a question; *api*—also; *vā*—and.

Optionally, the *uttara* ornament is an answer after a question.

8.244

yathā,

kiṁ durlabhaṁ yan manaso na gocaraḥ
kiṁ prārthanīyaṁ kva ca yan na labhyate
kiṁ hlādakaṁ yat-smaraṇe 'pi sa syāt
tat tat ca tat kiṁ vraja-rāja-nandanaḥ

kim—what is?; *durlabham*—difficult to obtain; *yat*—which; *manasaḥ*—from the mind; *na*—not; *gocaraḥ*—perceptible; *kim*—what?; *prārthanīyam*—should be asked for; *kva ca*—somewhere; *yat*—which; *na*—not; *labhyate*—obtained; *kim*—what is?; *hlādakam*—a giver of bliss; *yat*—whom; *smaraṇe*—in remembering; *api*—even; *saḥ*—that; *syāt*—is; *tat*—that [thing]; *tat*—that [thing]; *ca*—and; *tat*—that [thing]; *kim*—what is?; *vraja-rāja*—of the king of Vraja; *nandanaḥ*—the son.

What is difficult to obtain?
That which is not within sense perception.
What is to be asked for?
That which cannot be obtained anywhere.
What gives bliss?
That because of remembering which there is bliss.
And what is that thing which is not within sense perception, that cannot be obtained anywhere, and that is a cause of bliss?
It is the prince of Vraja.

atra caturvidha-parisaṅkhyāto vilakṣaṇatā. tatra tatra sarvatrānya-vyapohe tātparyaṁ kvacid vācya-mukhena kvacid vyaṅgya-mukhena. iha tu śuddha-praśnasya śuddham uttaram iti bhedaḥ.

The difference between *parisaṅkhyā* and *uttara* is this: In *parisaṅkhyā,* the purport in each of the four categories is the rejection at every step of the opposite concept of the answer. Sometimes this rejection is by means of a direct statement, and sometimes it is by means of an implied sense. In *uttara,* however, the question is straightforward, and so is the answer.

COMMENTARY

Mammaṭa makes an additional distinction between those two ornaments: In *parisaṅkhyā,* the answers are *pramāṇāntarāvagata* (understood from another source, meaning well known from scripture), whereas in *uttara* the answers are *lokātikrānta-gocaratayāsambhāvya-rūpa* (unexpected, i.e. not well known,

because they exceed ordinary standards).[408]

45. Sūkṣma

8.245
ākāreṇeṅgitenāpi sūkṣmārtho yatra lakṣyate
prakāśyate vānyasmai ca sa sūkṣmaḥ kīrtyate dvidhā (56)

ākāreṇa—by a form; *iṅgitena*—by a gesture[409]; *api*—also; *sūkṣma-arthaḥ*—a subtle meaning; *yatra*—in which; *lakṣyate*—is indicated; *prakāśyate*—is manifested; *vā*—or; *anyasmai*—unto another; *ca*—and; *saḥ*—that; *sūkṣmaḥ*—the ornament called *sūkṣma; kīrtyate*—is announced (described); *dvidhā*—twofold.

When a subtle meaning is either perceived by means of a drawing or revealed unto another person by means of a gesture, that is *sūkṣma* (subtle hint). Thus it has two varieties.

8.246
krameṇodāharaṇe,

Two examples are given in order.

rādhāyāḥ kara-kamale
śikhaṇḍa-dala-pakṣma lagnam ālokya
prātaḥ sakhī vidagdhā
lilekha tatraiva kārmukaṁ sa-śaram

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408 *pramāṇāntarāvagatam api vastu śabdena pratipāditaṁ prayojanāntarābhāvāt sadṛśa-vastv-antara-vyavacchedāya yat paryavasyati sā bhavet parisaṁkhyā* (*Kāvya-prakāśa* 10.119); *praśnād anantaraṁ lokātikrānta-gocaratayā yat asaṁbhāvya-rūpaṁ prativacanaṁ syāt tat aparam uttaram* (*Kāvya-prakāśa,* verse 528 *vṛtti*).

409 Although *Amara-koṣa* states that *ākāra* and *iṅgita* are synonymous (*ākāras tv iṅga iṅgitam* (3.2.15)), it also states: *ākārāv iṅgitākṛtī,* "*Iṅgita* and *ākṛti* are two *ākāras*" (3.3.162); Bhānuji Dīkṣita comments: *iṅgitaṁ ceṣṭā, ākṛtir avayava-saṁsthānam,* "*Iṅgita* means gesture, and *ākṛti* means an aspect of a form" (*Rāmāśramī* 3.3.162). Mammaṭa and Viśvanātha Kavirāja take *ākāra* in the sense of *ākṛti* (form), and *iṅgita* in the sense of *ceṣṭā* (gesture). Kavi Karṇapūra follows suit.

rādhāyāḥ—of Rādhā; *kara-kamale*—on the lotus hand; *śikhaṇḍa*—of a peacock's tail; *dala*—on the feather; *pakṣma*—eyelashes[410]; *lagnam*—adhering; *ālokya*—having seen; *prātaḥ*—in the morning; *sakhī*—a confidante (i.e. *priya-narma-sakhī* or *nitya-sakhī*); *vidagdhā*—clever; *lilekha*—wrote (i.e. drew); *tatra*—in that; *eva*—only; *kārmukam*—a bow; *sa-śaram*—which has an arrow.

In the early morning, a clever *mañjarī,* seeing the eyelashes of a peacock's tail feather adhering on Rādhā's lotus hand, drew a sketch of a bow and arrow on Rādhā's hand.

atra hi viparīta-rate kṛṣṇa-keśākarṣaṇa-vilagna-tad-barhāvataṁsa-darśanena puruṣāyitaṁ tavedaṁ mayāvagatam iti sakhyāṁ sva-vaidagdhyaṁ prakaṭayituṁ puruṣasyaiva dhanur-dharatvaṁ saṅgacchata iti sa-śara-kārmukaṁ likhitam iti sūkṣmaḥ.

The subtle meaning here is that the confidante drew a sketch of a bow and arrow because it signifies a man, given that only a man holds a bow. She did this to show her wit to her friend Rādhā, as if she were saying: "Rādhā, I understand that You assumed the manly position during union, since I see parts of Kṛṣṇa's peacock tail feather that adhered to Your hand when You gently stroked His hair, as You lay on top of Him."

8.247

[Here the subtle meaning is revealed to another person by means of a gesture:]

bhavana-prāṅgana-saṅgatam
anaṅga-rasa-maṅgalaṁ kṛṣṇam
sakṛd avalokya sa-līlaṁ
rādhā pidadhe 'vaguṇṭhanena mukham

bhavana—of the residence; *prāṅgana*—in the courtyard; *saṅgatam*—who was meeting [others]; *anaṅga-rasa*—of romantic enjoyment; *maṅgalam*—because of whom there is the bliss;

410 It is well-known that each circle in a peacock's tail feather looks like an eye.

kṛṣṇam—Kṛṣṇa; *sakṛt*—at once; *avalokya*—after seeing; *sa-līlam*—playfully; *rādhā*—Rādhā; *pidadhe*—covers; *avaguṇṭhanena*—with a veil; *mukham*—the face.

Observing that Kṛṣṇa, who effuses romantic bliss, had entered the courtyard with His friends, Rādhā immediately caught His attention and playfully covered Her face with Her veil.

atra candrāsta-samaye samāgantavyam iti kṛṣṇaṁ prati saṅketo 'nayā prakaṭitaḥ, sa ca sūkṣmaḥ.

Rādhā gave a sign to Kṛṣṇa: She indicates that They should meet when the moon sets. That is subtle.

46. Sāra

8.248

sāraḥ sāvadhir utkarṣo yad bhaved uttarottaram (57)

sāro 'laṅkāraḥ.
sāraḥ—the ornament called *sāra; sa-avadhiḥ*—which has an limit; *utkarṣaḥ*—excellence; *yat*—which; *bhavet*—is; *uttara-uttaram*—higher and higher.

When the excellence of the things enumerated gradually increases up to the limit, that is *sāra* (climax).

8.249

yathā,
varṣeṣu bhāratābhidham iha sāro bhārate ca tīrthāni
tīrtheṣu ca mathuraikā vṛndāraṇyaṁ mathurāyām

varṣeṣu—among the divisions of the earth; *bhārata-abhidham*—named Bhārata; *iha*—in this; *sāraḥ*—the best; *bhārate*—in Bhārata; *ca*—and; *tīrthāni*—holy places; *tīrtheṣu*—among holy places; *ca*—and; *mathurā*—Mathurā; *ekā*—unique; *vṛndā-araṇyam*—Vṛndāvana ("Vṛndā's forest"); *mathurāyām*—in Mathurā.

Among the Vedic divisions of the earth, Greater India is the best. In India, the holy places are the best. Among holy places, Mathurā is unique. And in the district of Mathurā, Vṛndāvana is topmost.

47. Asaṅgati

8.250

atyanta-bhinnādhāratve yugapad bhāṣaṇaṁ yadi
dharmayor hetu-phalayos tadā sā syād asaṅgatiḥ (58)

atyanta—completely; *bhinna*—[is] different; *ādhāratve*—when the location; *yugapat*—simultaneously; *bhāṣaṇam*—communication; *yadi*—if; *dharmayoḥ*—of two attributes; *hetu*—of a cause; *phalayoḥ*—which are the result; *tadā*—then; *sā*—that; *syāt*—is; *asaṅgatiḥ*—the ornament called *asaṅgati.*

When two attributes related as cause and effect are described as being in completely different locations and as occurring at the same time, that is *asaṅgati* (dislocated cause and effect).

yad-ādhāro hetus tad-ādhāraṁ phalam iti niyamaḥ. yathā, pāpa-puṇya-kṛte ekādhāre eva duḥkha-sukhe tad-anyathā-bhāvād asaṅgatiḥ. tatrāpi yugapad eva hetuḥ phalaṁ ca, na tu pāpādi-kṛta-duḥkha-vat kālāntara-vyavadhānam.

Wherever a cause is located, its result occurs in the same place: that is a universal rule. For example, happiness and sorrow, produced from virtue and sin respectively, are located only in one place (the mind). *Asaṅgati* occurs when this arrangement is different and when the cause and its effect arise simultaneously, unlike the sorrow generated by a sin and separated in time from that cause.

8.251

yathā,
tavādharauṣṭhe kṣatam añjanaṁ ca
mama vyathārtaṁ malinaṁ ca cetaḥ

pītas tayā te vadanāsavas tvaṁ
mattaḥ kuto 'nartha-paramparेyam

tava—Your; *adhara-oṣṭhe*—on both lips; *kṣatam*—has appeared; *añjanam*—eyeliner; *ca*—and; *mama*—my; *vyathā*—due to pain; *ārtam*—disturbed; *malinam*—sullied; *ca*—and; *cetaḥ*—mind; *pītaḥ*—was drunk (sipped); *tayā*—by that girl; *te*—of Yours; *vadana*—of the mouth; *āsavaḥ*—the liquor; *tvam*—You; *mattaḥ*—intoxicated; *kutaḥ*—why?; *anartha*—of bizarre events; *paramparā*—succession; *iyam*—this.

There is eyeliner on Your lips, but it is my mind that is blackened and disturbed by pain. That girl sipped the liquor of Your lips, but it is You who are muddled. How has this series of bizarre events come about?

nāyaṁ virodhaḥ, sa tv ekāśrayaḥ.

This is not *virodha* (contradiction) (8.168). In *virodha,* the location is the same.

COMMENTARY

Viśvanātha Cakravartī: Kṛṣṇa is said to be muddled because, bearing signs of romantic dalliance on His body, He went to see the girl in the morning to appease her *māna.*

48. Samādhi

8.252

kāraṇāntara-sāhāyyāt kāryaṁ yat su-karaṁ bhavet
kartur vinā prayatnena sa samādhir itīryate (59)

kāraṇa—cause; *antara*—of different; *sāhāyyāt*—because of the assistance; *kāryam*—effect; *yat*—which; *su-karam*—in such a way that it is easily done; *bhavet*—is; *kartuḥ*—of the *kartā; vinā prayatnena*—without the effort; *saḥ*—that; *samādhiḥ*—the ornament called *samādhi; iti*—thus; *īryate*—announced.

When the effect is easily accomplished without any effort by the doer through the assistance of an unexpected cause, that is *samādhi* (facilitation).

COMMENTARY

P.V. Kāṇe explains: "The name *samādhi* given to the figure is significant. *Samādhi* is equivalent to *samyag ādhiḥ* (*ādhānaṁ karaṇaṁ*) 'accomplishing a thing well.'".[411] In that sense, the word *samādhi* is a synonym of *aṅgīkāra* (acceptance) (*Amara-koṣa* 1.5.5).

The difference between *samādhi* and *samuccaya* is this: In *samuccaya,* there are many causes operating to produce the same one effect, whereas in *samādhi,* the occurrence of another cause by chance facilitates the manifestation of the desired effect. Viśvanātha Kavirāja uses the word *daivāt* (by chance) in his definition of *samādhi* (*Sāhitya-darpaṇa* 10.85).

8.253

yathā,

mayi vyagre tasyāḥ praṇaya-kalaha-mlāna-manasaḥ
rasāde rādhāyāḥ pada-patanam āripsitavati
akasmād ambhoda-vyatikara-kṛtaḥ sphūrjathur abhūt
sakhe trāsād eṣā sapadi mama kaṇṭhaṁ dhṛtavatī

mayi—when I; *vyagre*—was confused; *tasyāḥ*—of Her; *praṇaya*—of love; *kalaha*—due to a quarrel; *mlāna*—was dejected; *manasaḥ*—the heart; *prasāde*—for pacifying; *rādhāyāḥ*—of Rādhā; *pada*—at the feet; *patanam*—falling; *āripsitavati*—when I desired to start; *akasmāt*—suddenly; *ambhoda*—of clouds; *vyatikara*—by a multitude; *kṛtaḥ*—done; *sphūrjathuḥ*—a thunderclap; *abhūt*—occurred; *sakhe*—O friend (Subala); *trāsāt*—out of fear; *eṣā*—She; *sapadi*—at once; *mama*—My; *kaṇṭham*—neck; *dhṛtavatī*—clasped.

Subala, Rādhā had become dejected due to our love quarrel, and I didn't know what to do. Just when I wanted to fall at Her

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411 Kane (1995) *The Sāhitya-darpaṇa,* p. 291.

feet to appease Her, a thunderclap suddenly erupted. Out of fear She immediately put Her arms around My neck.

49. Sama

8.254
ślāghyatvena bhaved yogyo yadi yogas tadā samam (60)

samam ity alaṅkāraḥ.
ślāghyatvena—because of praiseworthiness; *bhavet*—is; *yogyaḥ*—fit; *yadi*—if; *yogaḥ*—combination; *tadā*—then; *samam*—the ornament called *sama.*

If two things make a fit combination because of the praiseworthiness of each of them, that is called *sama* (congruity).

8.255
yathā,
lalāmaṁ nārīṇām iyam ahaha puṁsām ayam aho
vayo 'syā asyāpi prakṛti-nava-kaiśorakam idam
prasūneṣor bhāgyān militam iva ratna-dvayam idaṁ
na rādhā-kṛṣṇākhyaṁ bhajatu katham ādyo 'pi ca rasaḥ

lalāmam—the crest jewel; *nārīṇām*—among women; *iyam*—She; *ahaha puṁsām*—among men; *ayam*—He; *aho*—how amazing; *vayaḥ*—age; *asyāḥ*—Her; *asya*—His; *api*—also; *prakṛti*—by nature; *nava*—ever fresh; *kaiśorakam*—young adolescence; *idam*—this [age]; *prasūna-iṣoḥ*—of Cupid ("whose arrows are flowers"); *bhāgyāt*—due to the good fortune; *militam*—have met; *iva*—like; *ratna*—of jewels; *dvayam*—pair; *idam*—this; *na*—not; *rādhā-kṛṣṇākhyam*—known as Rādhā and Kṛṣṇa; *bhajatu*—should worship; *katham*—why; *ādyaḥ*—the first (i.e. the best); *api*—also; *ca*—and; *rasaḥ—rasa.*

How wonderful, Rādhā is the crest jewel among women and Kṛṣṇa is the crest jewel among men. By nature, Her age and His age are ever fresh adolescence. This couple of jewels have met, as it were, due to Cupid's good fortune. Why should *madhura-rasa* not revere Rādhā and Kṛṣṇa?

evam aślāghyatve 'py ūhyam udāharaṇam.

In like manner, *sama* also occurs when there is no praiseworthiness. An example can be inferred.

COMMENTARY

In this additional type of *sama,* two bad entities make a good match. This theory comes from Mammaṭa. Commenting on this, Viśvanātha Cakravartī says that such a category is devoid of any connection with Śrī Kṛṣṇa, therefore Kavi Karṇapūra does not illustrate it.

50. Viṣama

8.256

atyanta-vaisādṛśyena yogo yad atidurghaṭaḥ
kartuḥ kriyā-phalābhāvaḥ pratyutānartha-sambhavaḥ (61)
guṇa-kriyābhyāṁ te eva kārya-kāraṇayoś ca yat
parasparaṁ virudhyate viṣamaḥ sa catur-vidhaḥ (62)

te eva guṇa-kriye eva.

atyanta-vaisādṛśyena—due to a very great contrast of attributes; *yogaḥ*—combination; *yat*—where (*yatra*); *atidurghaṭaḥ*—very difficult to make happen; *kartuḥ*—of the person who is the doer; *kriyā*—of the action; *phala*—of the result; *abhāvaḥ*—absence; *pratyuta*—on the contrary; *anartha*—of an unwanted thing; *sambhavaḥ*—manifestation; *guṇa-kriyābhyām*—by a quality or by an action; *te*—those two (a quality and an action); *eva*—only; *kārya-kāraṇayoḥ*—of an effect or of a cause; *ca*—and; *yat*—which; *parasparam*—mutually; *virudhyate*—is opposed; *viṣamaḥ*—the ornament called *viṣama; saḥ*—that; *caturvidhaḥ*—fourfold.

When the combination of two attributes is hard to achieve due to a very great contrast between them and when the person trying to bring about that difficult-to-achieve combination fails to produce the desired result, but instead produces an undesired result, that is called *viṣama* (incongruity, disparity). There are four categories:

1. **A quality is contrasted by a quality,**
2. **An action is contrasted by an action,**
3. **A quality that is a cause is contrasted by a quality that is an effect,**
4. **An action that is a cause is contrasted by an action that is an effect.**

8.257

krameṇodāharaṇāni,

Examples are presented by the sequence:

śirīṣa-kusumād api prakṛti-komalaṁ tad-vapuḥ
kukūla-viṣa-śūlayor vyatikaro 'nurāga-jvaraḥ
tathāpi sahatetarāṁ tam amunaiva rādhā ciraṁ
na vāṅ-mānasa-gocaraḥ sahaja-bhāva-bandha-kramaḥ

śirīṣa-kusumāt—than a *śirīṣa* flower; *api*—even; *prakṛti*—naturally; *komalam*—soft; *tat-vapuḥ*—Her body; *kukūla*—and chaff fire; *viṣa*—[endowed with] poison; *śūlayoḥ*—of a spear; *vyatikaraḥ*—mixture; *anurāga*—of love; *jvaraḥ*—fever; *tathā api*—nevertheless; *sahatetarām*—tolerates; *tam*—that [fever]; *amunā*—through that [soft body]; *eva*—same; *rādhā*—Rādhā; *ciram*—for a long time; *na*—not; *vāk*—of speech; *mānasa*—of the mind; *gocaraḥ*—within the range; *sahaja-bhāva*—due to love ("naturally existing"); *bandha*—binding; *kramaḥ*—the course of action.

Rādhā's body is naturally soft, even more so than a *śirīṣa* flower, whereas the fever of love for Kṛṣṇa is a mix of a chaff conflagration and a spear smeared with poison. Still, in Her soft body Rādhā has been tolerating that fever for a long time. The binding course of naturally abiding love is not within the range of either mind or speech.

COMMENTARY

Viśvanātha Cakravartī: Here, a quality, the fever of love, is contrasted by the quality of softness to the touch.

8.258

saṁsāra-dāva-glapitaṁ mano me
śiśrāya tāpa-praśamāya kṛṣṇam
sa nirghṛṇas tad bata labdha-mātraṁ
sa-mūlam unmūlitam eva cakre

saṁsāra—of material existence; *dāva*—by the fire; *glapitam*—caused to be dejected; *manaḥ*—mind; *me*—my; *śiśrāya*—resorted to; *tāpa*—the burning; *praśamāya*—for the sake of appeasing; *kṛṣṇam*—Kṛṣṇa; *saḥ*—He; *nirghṛṇaḥ*—merciless; *tat*—that [mind]; *bata*—alas (or how amazing); *labdha-mātram*—merely being approached (for shelter); *sa-mūlam*—along with the root (i.e. along with the subtle impressions); *unmūlitam*—uprooted; *eva*—only; *cakre*—made.

Afflicted by the fire of material life, my mind, being morose, resorted to Kṛṣṇa to soothe the pain. But alas, Kṛṣṇa is so merciless that as soon as my mind took shelter of Him He uprooted it along with its subconscious impressions.

atra kriyā kriyayā. **Here an action is contrasted by an action.**

COMMENTARY

Viśvanātha Cakravartī: Here the action of uprooting (*unmūlitaṁ cakre*) is contrasted by the action of taking shelter (*śiśrāya*) (*Subodhinī*). Moreover, the verse also illustrates *viparīta-lakṣaṇā* (reverse figurative usage) because although the word *nirghṛṇa* (merciless) is used, the intended idea is just the opposite. If the speaker were addressing Kṛṣṇa, the verse would be classed as the *vyāja-stuti* ornament (artful praise).

8.259

pīyūṣa-vīrudho bījam ekam eva mamāntare
aṅkurāḥ kim amī tasmād bahavo viṣa-vīrudhām

pīyūṣa—of nectar; *vīrudhaḥ*—of a creeper; *bījam*—seed; *ekam*—one; *eva*—only; *mama*—my; *antare*—in the heart; *aṅkurāḥ*—sprouts; *kim*—why; *amī*—these; *tasmāt*—from that [seed]; *bahavaḥ*—many; *viṣa*—of poison; *vīrudhām*—of creepers.

Love is the one seed of the creeper of nectar in my heart. How is it that so many shoots of the creepers of the poison of separation from Kṛṣṇa arise from that one seed?

atra kārya-bhūtānām aṅkurāṇāṁ bahutvena guṇena kāraṇa-bhūtasya bījasyaikatvaṁ guṇo bādhyate. pīyūṣa-viṣayoś ca kārya-kāraṇa-rūpatvād vaidharmyam.

Here the quality of oneness, which relates to the seed, a cause, is contrasted by the quality of the manifoldness of sprouts, the effects (many sprouts cannot emerge from one seed). There is also a contrast of attributes because nectar and poison are a cause and the effect.

8.260

prema-bījaṁ parānanda-syandi ropitam antare
tasyāṅkurāḥ kukūlasya sphuliṅgā iva dāhakāḥ

prema—of love; *bījam*—the seed; *para-ānanda*—the greatest bliss; *syandi*—which exudes; *ropitam*—was made to grow; *antare*—inside; *tasya*—of that [seed]; *aṅkurāḥ*—sprouts; *kukūlasya*—of a chaff fire; *sphuliṅgāḥ*—sparks; *iva*—like; *dāhakāḥ*—substances that burn.

The seed of love that exudes the greatest bliss grew in my heart, but its shoots burn me like the sparks of a chaff fire.

atra kāryasya dahana-kriyayā kāraṇasya paramānanda-syandana-kriyā virudhyate.

The action of emanating the greatest bliss, which belongs to the cause (the seed of love) is contrasted by the burning action of the effect (the sprouts of separation).

51. Adhika

8.261
ādhārādheyayor bhūmnor mithas tat-pratiyoginau
tato 'py adhika-bhūmānau syātāṁ tad adhikaṁ bhaved (63)

adhika-nāmālaṅkāraḥ.
ādhāra-ādheyayoḥ—of the container and the contained; *bhūmnoḥ*—which are vast; *mithaḥ*—mutual; *tat*—of those two; *pratiyoginau*—two counterparts (i.e. the counterpart of the container is the contained and the counterpart of the contained is the container); *tataḥ*—than that; *api*—even; *adhika*—more; *bhūmānau*—vast; *syātām*—are; *tat*—that; *adhikam*—the ornament called *adhika; bhavet*—is.

When the container is vaster than what is contained or the contained is vaster than the container, that is *adhika* (exceeding).

8.262
krameṇodāharaṇe,

Two examples are shown in order:

aho te manasaḥ su-bhru viśālatvam idaṁ mahat
trilokyāṁ yo na māty eṣa yatra māti ramā-patiḥ

aho—how amazing; *te*—Your; *manasaḥ*—of the heart; *su-bhru*—O girl with beautiful eyebrows; *viśālatvam*—largeness; *idam*—this; *mahat*—great; *trilokyām*—in the three worlds; *yaḥ*—which; *na māti*—does not fit; *eṣaḥ*—this; *yatra*—in which (heart); *māti*—fits; *ramā-patiḥ*—Kṛṣṇa ("Lakṣmī's husband").

Rādhā, how wonderful it is that Your heart is so expansive. O girl with beautiful brows, Kṛṣṇa does not fit in the three worlds, but He fits in Your heart.

atrādheyasya bhūyastve 'py ādhārasya tato 'pi bhūyastvam.

Here, although the contained (Kṛṣṇa) is vast, the container (Rādhā's heart) exceeds it.

8.263

āṁ vedmi yasyāṁ prati-roma-kūpaṁ
brahmāṇḍa-bhāṇḍāni samullasanti
tasyāṁ tanau te na mamau mukunda
tasyāḥ samāloka-mahotsavo 'yam

ām—Ah; *vedmi*—I know; *yasyām*—in which [body]; *prati*—in each; *roma-kūpam*—hair pore; *brahmāṇḍa*—of universes; *bhāṇḍāni*—containers; *samullasanti*—appear; *tasyām*—in that [body]; *tanau*—in the body; *te*—of Yours; *na mamau*—did not fit (did not find room[412]); *mukunda*—O Mukunda; *tasyāḥ*—Her; *samāloka*—produced by seeing; *mahā-utsavaḥ*—great bliss; *ayam*—this.

Ah, Mukunda, I understand! The great bliss of seeing Rādhā cannot be contained in Your body, though each pore contains a universe.

atrādhāra-bhūyastve 'py ādheyasya tato 'pi bhūyastvam.

Here, although the container (Kṛṣṇa's body) is vast, the contents (the great bliss of seeing Rādhā) exceeds it.

52. Pratyanīka

8.264

apakāryāpakārārtham asāmarthyena tat-priyam
hinasti yat tadīyoktiḥ pratyanīkaṁ stavo yadi (64)

apakārya—to that which should be offended; *apakāra*—an offense; *artham*—for the sake of; *asāmarthyena*—due to inability; *tat-priyam*—one that is dear to that [offender]; *hinasti*—hurts; *yat*—in which (*yatra*); *tadīya*—related to that; *uktiḥ*—communication; *pratyanīkam—pratyanīka; stavaḥ*—praise; *yadi*—if.

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412 Viśvanātha Cakravartī glosses *na mamau* as: *sthātum avakāśaṁ na labhate.*

If instead of harming the offender, owing to the inability to take revenge, one harms a person who is dear to the offender and if the description of this amounts to praising the offender, that is *pratyanīka* (indirect rivalry).

apakāriṇo 'pakārāsāmarthyena tat-priyasya yo 'pakāras tad-uktiḥ stava-rūpā yadi bhavati tadā pratyanīkam.

The harm is done to a person who is dear to the offender insofar as the offended person is unable to reciprocate the offense.

COMMENTARY

The word *pratyanīka* is made from the word *anīka* (army): The prefix *prati* is used in the sense of *pratinidhi* (a substitute) (*Amara-koṣa* 3.3.244). In ordinary language, *pratyanīka* means "the representative of an army." As a nation unable to harm a powerful opposing army tries to harm an ally of that army, so in poetics someone who is unable to harm his antagonist harms a friend of that antagonist; and that implicitly shows the might of the antagonist.

8.265

yathā,

mādhuryam ādāya tavānanena
kalaṅka-sāro vihitaḥ śaśāṅkaḥ
tenaiṣa rādhe tava vallabhatvād
asannidhāne tava māṁ hinasti

mādhuryam—sweetness (of the moon); *ādāya*—after taking was done; *tava ānanena*—by Your face; *kalaṅka*—is a mark; *sāraḥ*—whose essence; *vihitaḥ*—was made into; *śaśa-aṅkaḥ*—the moon ("who has the mark of a hare"); *tena*—because of that; *eṣaḥ*—this [moon]; *rādhe*—O Rādhā; *tava vallabhatvāt*—because of being Your lover; *asannidhāne tava*—in Your absence; *mām*—Me; *hinasti*—hurts.

Rādhā, the moon became spotted after Your face seized its sweetness. Therefore, in Your absence it torments Me, since I am Your lover.

53. Mīlita

8.266

tulyena lakṣmaṇāstokenānyad yadi nigūhyate
sahajenetareṇāpi tan mīlitam api dvidhā (65)

ekena vastunānyad vastu yadi tulyenāstokena cihnena nigūhyate sahajena svābhāvikenetareṇāgantukena vā sa mīlitaṁ nāmālaṅkāraḥ.

tulyena—similar; *lakṣmaṇā*—by a characteristic; *astokena*—not slight (significant); *anyat*—another [thing]; *yadi*—if; *nigūhyate*—is concealed; *sahajena*—which is natural (inherent); *itareṇa*—by the other (adventitious); *api*—also; *tat*—that; *mīlitam*—the ornament called *mīlita; api*—also; *dvidhā*—twofold.

If a thing is concealed by another by means of a similar characteristic, whether the characteristic is intrinsic or extrinsic, that is the ornament called *mīlita* (made to disappear). Thus it has two varieties.

8.267

krameṇodāharaṇe,

Two examples are shown in order.

svataś-capala-lohite su-mukhi rādhike te dṛśau
gataṁ sahaja-sālasaṁ prakṛti-manda-mandaṁ smitam
svabhāva-mṛdu vakratā-lalitam ardham ardhaṁ vaco
madaś ca madano 'thavā madhu-madaś ca kair lakṣyatām

svataḥ—naturally; *capala*—and fickle; *lohite*—reddish; *su-mukhi*—O girl with a beautiful face; *rādhike*—O Rādhikā; *te*—Your; *dṛśau*—two eyes; *gatam*—moving; *sahaja*—naturally; *sa-ālasam*—slow; *prakṛti*—naturally; *manda-mandam*—very gentle; *smitam*—smile; *svabhāva*—naturally; *mṛdu*—soft; *vakratā*—due to crookedness; *lalitam*—charming; *ardham*—half; *ardham*—half; *vacaḥ*—words; *madaḥ*—intoxication (of youth); *ca*—or; *madanaḥ*—Cupid; *athavā*—or; *madhu*—honey; *madaḥ*—liquor; *ca*—or; *kaiḥ*—by whom?; *lakṣyatām*—can be perceived.

O Rādhikā, girl with a lovely face, Your naturally fickle eyes are reddish, Your gait is inherently slow, and Your smile very gentle. Half of the time Your words are naturally soft, but the other half of the time they're charming due to their crookedness. Who can tell whether all this is due to the intoxication of youth, to the effects of Cupid, or to drinking sweet wine?

8.268

[A concealment by means of an extrinsic characteristic:]

sañjāta-kampotpulakāṁ himāgame
snānotthitāṁ kṛṣṇa-dṛg-anta-pātinīm
śītārditā bhāvavatī nu veti tāṁ
vijñāpi na jñātavatī sakhīṁ sakhī

sañjāta—was manifested; *kampa*—due to trembling; *utpulakām*—in whom horripilation; *hima*—of winter; *āgame*—at the arrival; *snāna*—from a bath [in the river]; *utthitām*—who was arising; *kṛṣṇa-dṛk-anta-pātinīm*—or who was casting a sidelong glance at Kṛṣṇa; *śīta*—by cold; *arditā*—afflicted; *bhāvavatī*—feeling love; *nu*—whether; *vā*—or; *iti*—thus; *tām*—that [friend]; *vijñā*—smart; *api*—although; *na jñātavatī*—did not understand; *sakhīm*—friend (Rādhā); *sakhī*—a confidante.

During the cold season, Rādhā went to bathe in the river. Emerging from the water, She exchanged sidelong glances with Kṛṣṇa and Her body began to quiver and horripilate. Although Her *sakhī* was smart, she did not understand whether Rādhā was quivering because She felt cold or because She loves Kṛṣṇa.

pūrvatra sahajam, uttaratrāgantukam.

The previous verse is an instance of *svābhāvika mīlita* (natural concealment), but this verse is an instance of *āgantuka mīlita* (adventitious concealment).

COMMENTARY

The verse can be modified as follows to make the *vyājokti*

ornament (artful concealment) (8.229): "Emerging from the water, She exchanged sidelong glances with Kṛṣṇa. Her body erupted in goosebumps. She said to Her friends: "The water is very cold.""

54. Ekāvalī

8.269
sthāpyate khaṇḍyate vāpi pūrvaṁ pūrvaṁ pareṇa yat
viśeṣaṇatayā vastu sā dvidhaikāvalī bhavet (66)

pareṇa pareṇety arthaḥ.
sthāpyate—is established (affirmed); *khaṇḍyate*—is refuted (denied); *vā*—or; *api*—also; *pūrvam pūrvam*—each previous thing; *pareṇa*—by each succeeding thing; *yat*—which; *viśeṣaṇatayā*—in terms of being an attribute; *vastu*—a thing; *sā*—that; *dvidhā*—twofold; *ekāvalī*—the ornament called *ekāvalī* ("one series"); *bhavet*—is.

If each previous thing is either affirmed or denied by the next one with regard to a characteristic, that is *ekāvalī* (modified series). Thus it has two categories.

8.270
krameṇodāharaṇe,

Two examples are shown in order:

yasyāṁ rajanyaḥ sa-maṇi-pradīpā
maṇi-pradīpāś ca rate 'py ahāryāḥ
rataṁ ca kṛṣṇa-praṇayaika-sāraṁ
kṛṣṇaś ca sarvāsv abalāsu tulyaḥ

yasyām—in which [village]; *rajanyaḥ*—the nights; *sa-maṇi-pradīpāḥ*—have jewel lamps; *maṇi*—jewel; *pradīpāḥ*—lamps; *ca*—and; *rate*—at the time of enjoying; *api*—even; *ahāryāḥ*—cannot be removed (cannot be blown out); *ratam*—enjoyment; *ca*—and; *kṛṣṇa*—for Kṛṣṇa; *praṇaya*—of love; *eka*—unique; *sāram*—essence; *kṛṣṇaḥ*—Kṛṣṇa; *ca*—and; *sarvāsu*—all; *abalāsu*—for the girls; *tulyaḥ*—the same (i.e. the unique essence).

At night, the villages are resplendent with many jewel-studded lamps. These lamps cannot be extinguished by the ladyloves even at the time of romantic enjoyment. Romantic enjoyment is the unique essence of love for Kṛṣṇa. And Kṛṣṇa is the unique essence for all the girls.

atra sthāpanam.

Here each previous thing is affirmed by the next one.

8.271
prītir na sā praiti na yāparaṁ janur
na taj janur yan na mahā-kulodbhavam
mahā-kulaṁ tac ca na yan na vaiṣṇavaṁ
na vaiṣṇavaḥ so 'pi na yo vraja-priyaḥ

prītiḥ—love; *na*—not; *sā*—that; *praiti na*—does not encompass; *yā*—which; *aparam*—another; *januḥ*—a birth; *na*—not; *tat*—that; *januḥ*—birth; *yat*—which; *na*—not; *mahā-kula*—in a great family; *udbhavam*—birth; *mahā-kulam*—a great family; *tat*—that; *ca*—and; *na*—not; *yat*—which; *na*—not; *vaiṣṇavam*—devoted to Viṣṇu (or devoted to Vaiṣṇavas); *na*—not; *vaiṣṇavaḥ*—a Vaiṣṇava; *saḥ*—he; *api*—even; *na*—not; *yaḥ*—who; *vraja-priyaḥ*—for whom Vraja is dear.

Love without loving others is not love. A birth that does not occur in a great family is not a birth. A great family not devoted to Viṣṇu is not a great family. A Vaiṣṇava for whom Vraja is not dear is not a Vaiṣṇava.

atra khaṇḍanam.

Here each previous thing is denied.

55. Smaraṇa

8.272
pūrvānubhūta-smaraṇaṁ
tat-samāne vilokite
smaraṇaṁ (67abc)

pūrva—previous; *anubhūta*—of an experience; *smaraṇam*—remembrance; *tat*—to that; *samāne*—when a thing similar; *vilokite*—is seen; *smaraṇam*—the ornament called *smaraṇa.*

When there is a remembrance of a thing by seeing something similar to it, that is *smaraṇa* (reminiscence).

8.273
udāharaṇam,
visa-śakalam ekam adatā
vilola-dīrghaṁ rathāṅga-yugalena
chinnārdha-hāra-rādhā-
stana-ghaṭayoḥ smāritaḥ kṛṣṇaḥ

visa—of lotus stalk; *śakalam*—piece; *ekam*—one; *adatā*—who were eating; *vilola*—moving to and fro; *dīrgham*—long; *rathāṅga*—of *cakravāka* birds; *yugalena*—by a pair; *chinna*—has disappeared; *ardha*—half; *hāra*—[by means of which breasts] a necklace; *rādhā*—of Rādhā; *stana-ghaṭayoḥ*—of the two water pots in the form of breasts; *smāritaḥ*—was reminded; *kṛṣṇaḥ*—Kṛṣṇa.

Two *cakravāka* birds were eating one long lotus stalk that was swinging in the wind. Seeing this, Kṛṣṇa remembered Rādhā's waterpot breasts and the pearl necklace that is half hidden in them.

56. Bhrāntimān

8.274

bhrāntimāṁs tad-dhīr atasmin sāmya-bhāji yat (67cd)

sāmyaṁ sādṛśyam.
bhrāntimān—the ornament called *bhrāntimān* ("it has an error"); *tat-dhīḥ*—perception of that; *atasmin*—in what is not that; *sāmya*—which has similarity; *bhāji*—in a recipient; *yat*—in which (*yatra*).

***Bhrāntimān* (erroneous perception) is the perception of an object in something that is not that object but is similar to it.**

8.275

yathā,
tāpiñcha-druma-mañjarīti nakharaiś chittvā śrutau kurvate
yāṁ kāścit kavarī-bhare kuvalaya-śreṇīti yāṁ kāścana
gāhante kula-subhruvo 'pi yamunā-vanyeti yām aṅgane
kṛṣṇasya vraja-rañjanī jayati sā tejas-taraṅgāvaliḥ

tāpiñcha—tamāla; druma—of the tree; *mañjarī*—flower buds; *iti*—thus [perceiving]; *nakharaiḥ*—with nails; *chittvā*—after separating; *śrutau*—on the ear; *kurvate*—made; *yām*—[perceiving] which [effulgence]; *kāścit*—some girls; *kavarī*—of braids; *bhare*—in the multitude; *kuvalaya*—of blue lotuses; *śreṇī*—a series; *iti*—thus [perceiving]; *yām*—which; *kāścana*—some girls; *gāhante*—bathe; *kula*—of good families; *su-bhruvaḥ*—girls who have beautiful eyebrows; *api*—even; *yamunā*—of the Yamunā; *vanyā*—an abundance of water; *iti*—thus [perceiving]; *yām*—which; *aṅgane*—in the courtyard; *kṛṣṇasya*—of Kṛṣṇa; *vraja*—Vraja; *rañjanī*—which delights; *jayati*—is glorious (or exists eminently); *sā*—that; *tejaḥ*—in the form of effulgence; *taraṅga*—of waves; *āvaliḥ*—multitude.

Glory to the expansive waves of Kṛṣṇa's effulgence: They delight the entire land of Vraja. Some girls, viewing them as the buds of *tamāla* trees, attempt to pluck them with their nails and to fashion ear ornaments out of them. Other *gopīs,* fancying them

as blue lotuses, set out to pluck them and insert them in their braids. And some high-minded girls with charming eyebrows perceive them as the water of the Yamunā and proceed to take bath in them in their courtyards.

8.276
yathā vā,
pṛṣṭhe maṇīndra-mahasi pratibimbam eva
keśasya keśa-pariśeṣa iti bhrameṇa
ullāsayanty asakṛd aṅguli-pallavena
sā vyagra-dhīr ajani keśava-keśa-bandhe

pṛṣṭhe—in the back; *maṇi-indra*—like a sapphire ("the king of gems"); *mahasi*—which has an effulgence; *pratibimbam*—the reflection; *eva*—only; *keśasya*—of hair; *keśa*—of hair; *pariśeṣaḥ*—the end; *iti bhrameṇa*—because of this mistake; *ullāsayantī*—placing upwards; *asakṛt*—repeatedly; *aṅguli-pallavena*—with the buds in the form of fingers; *sā*—she; *vyagra*—was confused; *dhīḥ*—whose perception; *ajani*—became; *keśava-keśa*—the hair of Keśava; *bandhe*—while binding.

Keśava's back shines like a sapphire. While styling His hair with her blossom-like fingers, a *gopī* mistook His hair's reflection on His back for the actual ends of His hair and repeatedly attempted to take the reflection of His hairs upward.

57. Pratīpa

8.277
upamānasya dhik-kāra upameya-stutau yadi
pratīpam upamānasya dhik-kṛtyai copameyatā (68)

upamānasya—the *upamāna; dhik-kāraḥ*—making contemptible; *upameya-stutau*—in regard to praising the *upameya; yadi*—if; *pratīpam*—the ornament called *pratīpa; upamānasya*—the *upamāna; dhik-kṛtyai*—for the sake of making contemptible; *ca*—and; *upameyatā*—being the *upameya.*

Pratīpa **(reverse simile) has two varieties: (1) The description makes the *upamāna* (standard of comparison) look contemptible for the sake of praising the *upameya,* and (2) Being the *upameya* is only for the sake of making the *upamāna* look contemptible.**

upameya-stuty-artham upamāna-dhik-kāro yadi tadā pratīpaṁ, yadi vā dhik-kārāyaiva upamānasyaivopameyatā tadā ceti dvi-vidham. (The translation of this was incorporated above.)

COMMENTARY

The word *pratīpa* is formed with the prefix *prati* and the word *āp* (water), in accordance with *Aṣṭādhyāyī* 6.3.97, which ordains the change of the *ā* of *āp* to *ī* when *āp* is connected to a prefix. Next, *īp* becomes *īpa* through the application of the suffix *[ḍ]a[c]* (*Aṣṭādhyāyī* 5.4.74). In the word *pratīpa,* the prefix *prati* is used in its sense of *pratividhi* (opposition) (*Viśva-kośa* 2.25). The sense of *pratīpa* is: "going against the current," meaning "going against the grain." The name *pratīpa* is given to this ornament because it consists of a reversal of a usual comparison.

8.278

krameṇodāharaṇe,

Two examples are shown in order. [Here the description makes the usual *upamāna* look contemptible for the sake of praising the *upameya.*]

tava jayati jagatyāṁ rādhike bhrū-vibhaṅge
kim iti kusuma-cāpaś cāpam anyaṁ bibharti
vilasati mukha-bimbe vedhasā vā kim arthaṁ
vyaraci vidhu-vidhāne niṣphalo 'yaṁ prayāsaḥ

tava—Your; *jayati*—is glorious; *jagatyām*—in the world; *rādhike*—O Rādhikā; *bhrū*—of the eyebrows; *vibhaṅge*—when the contraction; *kim*—whether; *iti*—thus; *kusuma-cāpaḥ*—Cupid ("whose bow is endowed with flowers"); *cāpam*—bow; *anyam*—another; *bibharti*—holds; *vilasati*—shines; *mukha*—of the face; *bimbe*—when the reflection; *vedhasā*—by Brahmā; *vā*—and; *kim*

artham—what is the purpose?; *vyaraci*—done; *vidhu*—the moon; *vidhāne*—in making; *niṣphalaḥ*—fruitless; *ayam*—this; *prayāsaḥ*—endeavor.

O Rādhikā, since Your bow-like eyebrows are glorious in the world, why does Cupid, the flower archer, hold another bow? And since the splendor of Your face is so eminent, why did Brahmā take so much trouble in the useless endeavor of creating the moon?

8.279

[Being the *upameya* is only for the sake of making the *upamāna* look contemptible:]

vara-tanu nanu kṛṣṇo hanta vaidagdhya-mugdhaḥ
śiva śiva bhuvi bhadrābhadra-bhāve 'nabhijñaḥ
tava vigata-kalaṅkenānanenaiva yo 'yaṁ
śaśinam upamimīte naiva lajjāṁ karoti

vara-tanu—O girl whose body is the best; *nanu*—only; *kṛṣṇaḥ*—Kṛṣṇa; *hanta*—alas; *vaidagdhya-mugdhaḥ*—devoid of expertise[413]; *śiva śiva*—alas; *bhuvi*—on earth; *bhadra*—good; *abhadra*—bad; *bhāve*—in regard to the existence of; *anabhijñaḥ*—not knowing; *tava*—Your; *vigata*—has gone; *kalaṅkena*—from which a mark; *ānanena*—with the face; *eva*—only; *yaḥ ayam*—this famous one who; *śaśinam*—the moon; *upamimīte*—compares; *na*—not; *eva*—certainly; *lajjām karoti*—is not ashamed.

Rādhā, O girl who has the best body, alas alas Kṛṣṇa is not witty. He doesn't know what is gracious and what is unpleasant here on earth. He is comparing the full moon to Your spotless face and does not feel ashamed!

COMMENTARY

Kṛṣṇa turned Rādhā's face into the *upamāna,* and the moon into

413 Viśvanātha Cakravartī glosses *vaidagdhya-mugdhaḥ* as *vaidagdhyena rahitaḥ.*

the *upameya.* However, it is a universal rule that the moon is the *upamāna* of a face. Therefore, making the moon into an *upameya* is done for the purpose of belittling the moon, since by convention an *upamāna* is superior to an *upameya.*

8.280

[This verse illustrates a sub-category of *pratīpa:*]

mama vadanam eva nayanā-
nandakam iti mā kṛthāḥ su-tanu garvam
aparo 'pi kaścid evaṁ
rākāyāṁ śaradi śītāṁśuḥ

mama—my; *vadanam*—face; *eva*—only; *nayana*—the eyes; *ānandakam*—delights; *iti*—thus; *mā kṛthāḥ*—don't do; *su-tanu*—O girl with a beautiful body; *garvam*—pride; *aparaḥ*—another; *api*—also; *kaścit*—someone (or something); *evam*—in this way; *rākāyām*—in the full moon; *śaradi*—of autumn; *śīta-aṁśuḥ*—the moon ("whose rays are cool").

Girl with a gorgeous body, don't be too proud in thinking that only your face delights the eyes. Some other thing delights the eyes too: It is the cooling full moon of autumn.

COMMENTARY

This is a form of *pratīpa* because the purport is that the moon is no longer a worthy standard of comparison, since here both her face and the moon are treated as equal.

In addition, if "the moon" represents Kṛṣṇa's face, that wording constitutes the first variety of the *atiśayokti* ornament (introsusception).

8.281

aham eva dāruṇatama iti
mā kuru kālakūṭa guru-garvam
tvatto'pi dāruṇatamo
durlabha-loke manorāgaḥ

aham—I; *eva*—only; *dāruṇatamaḥ*—most dreadful; *iti*—thus; *mā kuru*—don't do; *kālakūṭa*—O *kālakūṭa* poison; *guru*—imposing; *garvam*—pride; *tvattaḥ*—than you; *api*—even; *dāruṇatamaḥ*—most dreadful; *durlabha*—who is hard to get; *loke*—toward a person; *manaḥ-rāgaḥ*—heartfelt affection.

O *kālakūṭa* poison, don't be so haughty in considering yourself to be the most dreadful. There's something even more dreadful than you: It is love for Kṛṣṇa, who is hard to attain.

ity-ādy api tad-bhedāntargatam.

Verses such as these two illustrate varieties included in *pratīpa.*

COMMENTARY

Here the particularity is that a thing which is so unique that it can hardly be taken as an *upamāna* is taken as an *upamāna,* and this downgrading serves to enhance the eminence of the *upameya.* The sense is: "Love for Kṛṣṇa is just as dreadful as you." Feelings in separation from Kṛṣṇa are a mix of poison and nectar.

58. Sāmānya

8.282

prastutasyāprastutena guṇaikatva-vivakṣayā
aikyaṁ nibadhyate yogād yat sāmānyaṁ tad iṣyate (69)

prastutasya—of the subject under discussion; *aprastutena*—with something that is not the subject under discussion; *guṇa*—of qualities; *ekatva*—oneness; *vivakṣayā*—on account of the desire to express; *aikyam*—oneness; *nibadhyate*—is constructed (described); *yogāt*—on account of the connection; *yat*—where (*yatra*); *sāmānyam*—the ornament called *sāmānya* ("oneness"); *tat*—there (*tatra*); *iṣyate*—is defined.

When oneness is described on account of the desire to express a oneness of qualities due to the connection between the contextual thing and another thing, that is *sāmānya* (identical).

COMMENTARY

The reason the ornament is called *sāmānya* is that there is a connection between two things which have the same quality, which renders them undistinguishable. Ruyyaka explains this concisely: *tat-samāna-guṇa-yogāt sāmānyam,* "It is called *sāmānya* because of a connection with a similar quality." (*Alaṅkāra-sarvasva*)

8.283

yathā,
rādhe taḍid-gauri tavaiṣa gaṇḍayoḥ
karṇānta-lambī nava-ketakī-cchadaḥ
na saurabheṇāpi gato vibhinnatāṁ
madhu-vratenaiva vivicya bodhitaḥ

rādhe—O Rādhā; *taḍit*—like lightning; *gauri*—O You who are fair; *tava*—Your; *eṣaḥ*—this; *gaṇḍayoḥ*—on the two cheeks; *karṇa*—of the ears; *anta*—from the edge; *lambī*—dangles; *nava*—fresh; *ketakī*—of a *ketakī* flower; *chadaḥ*—petal; *na*—not; *saurabheṇa*—in terms of fragrance; *api*—even; *gataḥ*—attained; *vibhinnatām*—difference; *madhu-vratena*—by a bee; *eva*—only; *vivicya*—after discriminating; *bodhitaḥ*—is made known.

Rādhā, O You who are brilliant like lightning, fresh golden *ketakī* flower petals dangle from Your earlobes and reach Your cheeks. These petals are not different from Your cheeks even in terms of fragrance; only the nearby bee was able to distinguish the petals from the cheeks. The bee thus made the difference known to others.

COMMENTARY

Viśvanātha Cakravartī: A bee had come to land on the lotus atop Rādhā's ear, which it had smelled at first, but then, being overwhelmed by the scent of the *ketakī* flower petals that were dangling on Her cheek, it flew away. Seeing this, everyone understood "Oh, these are *ketakī* petals." It is well-known that bees cannot tolerate the scent of *ketakī* flowers.

8.284

athavā,
dvirada-radana-kḷpte cāru-paryaṅka-rāje
kṛta-kaśipuni talpe mallikā-pattrikābhiḥ
śaśi-mahasi nidāghe prāṅgane nirvitāne
jayati niravalamba-svāpa-śālīva kṛṣṇaḥ

dvirada—of elephants; *radana*—with the tusks; *kḷpte*—which is made; *cāru*—beautiful; *paryaṅka*—of beds; *rāje*—which is the best; *kṛta*—is made; *kaśipuni*—on which the mattress; *talpe*—on a couch; *mallikā*—jasmine; *pattrikābhiḥ*—with leaves; *śaśi*—of the moon; *mahasi*—in which there is the effulgence; *nidāghe*—in the summer; *prāṅgane*—in the courtyard; *nirvitāne*—in which there is no canopy; *jayati*—is glorious; *niravalamba*—without a support; *svāpa*—sleeping; *śālī*—endowed with; *iva*—like; *kṛṣṇaḥ*—Kṛṣṇa.

On summer nights, Kṛṣṇa is glorious as He lies on a white bed in a canopyless courtyard. That bed is the best of beautiful beds: its body is made of ivory, and its mattress is made with jasmine flowers. When moonrays abound, it appears that He is levitating in His sleep.

COMMENTARY

In *mīlita* (8.266), although there is a similarity of qualities there is the concealment of one thing, whereas in *sāmānya* both objects are perceived, but they are expressed as being undistinguishable on account of their similar quality. In *bhrāntimān* (8.274) one thing is mistaken for another.

59. Viśeṣa

8.285

ādhārasya prasiddhasyābhāve ’py ādheya-darśanam
ekasya yugapad-vṛttir anekatra svarūpataḥ (70)
ekasyaivāticitrasya vastunaḥ karaṇena hi
tat-sāmānyānya-vastūnāṁ karaṇaṁ sa bhavet tridhā (71)
viśeṣaḥ (72a)

ādhārasya—of the support; *prasiddhasya*—which is well-known; *abhāve*—in the absence; *api*—even; *ādheya*—that which is supported (i.e. that which is contained in the container); *darśanam*—showing; *ekasya*—of one thing; *yugapat*—simultaneous; *vṛttiḥ*—existence; *anekatra*—in more than one place; *svarūpataḥ*—in essence; *ekasya*—by one [person]; *eva*—only; *aticitrasya*—which is exceedingly amazing; *vastunaḥ*—one thing; *karaṇena*—through causing; *hi*—only; *tat-sāmānya*—which are similar to that; *anya*—other; *vastūnām*—things; *karaṇam*—causing; *saḥ*—that; *bhavet*—is; *tridhā*—threefold; *viśeṣaḥ*—the ornament called *viśeṣa.*

There are three varieties of *viśeṣa* (extraordinary):

1. **Representing a thing without its well-known substratum,**
2. **One thing is in many places at the same time in the same form, and**
3. **One person or one thing, causing something exceedingly amazing, also causes other similar things.**

yena prayatnena citra-vastu-karaṇārambhas tenaiva prayatnena tathā-vidhāśakya-vastv-antaram apy ārabhate iti kecit.

Some say the third category is: "By the same effort that causes the appearance of something amazing, something else similarly impossible appears."

8.286

krameṇodāharaṇāni,

Examples are given in order:

lokāntarāntaḥ suhṛdāṁ gatānāṁ
giraś ca rūpāṇi ca kelayaś ca
tathaiva santīha suhṛj-janānāṁ
manasy aho sauhṛda te prabhāvāḥ

loka-antara—another world; *antaḥ*—within; *suhṛdām*—of friends; *gatānām*—which have departed; *giraḥ*—words; *ca*—and; *rūpāṇi*—forms; *ca*—and; *kelayaḥ*—playful activities; *ca*—and; *tathā*—in

the same way; *eva*—only; *santi*—remain; *iha*—in this world; *suhṛt*—who were friends; *janānām*—of people; *manasi*—in the mind; *aho*—how wonderful; *sauhṛda*—O friendship; *te*—your; *prabhāvāḥ*—powers.

O friendship, how wonderful are your powers! Although dear friends have departed to another world, their words, appearance, and playful activities remain fresh in their friends' minds.

atra prasiddha ādhāraḥ suhṛd eva, tad-abhāve 'py ādheyānāṁ rūpādīnāṁ sthitiḥ, nāyaṁ virodhaḥ, pūrva-vad-eka-viṣayatvābhāvāt.

Here the well-known substratum is the departed friends. Even in their absence, their words, appearance and playful activities, all of which are dependent on them, remain. There is no *virodha* here because there is more than one location.

COMMENTARY

The first location is the friends, and the second is the minds of their friends.

8.287

dvitīyo yathā,

This illustrates the second variety:

rādhāgrataś ca parato 'pi ca pārśvataś ca
śrotre ca cakṣuṣi ca vāci ca mānase ca
kenādhvanaiṣa madano hṛdi me praviśya
māṁ hanti hanta kim iyaṁ na nirācakāra

rādhā—Rādhā; *agrataḥ*—in front; *ca*—and; *parataḥ*—behind; *api*—also; *ca*—and; *pārśvataḥ*—on the side; *ca*—and; *śrotre*—in the ears; *ca*—and; *cakṣuṣi*—in the eyes; *ca*—and; *vāci*—in the speech; *ca*—and; *mānase*—in the heart; *ca*—and; *kena*—by which; *adhvanā*— path; *eṣaḥ*—this; *madanaḥ*—Cupid; *hṛdi me*—in My

heart; *praviśya*—after entering; *mām*—me; *hanti*—hurts; *hanta*—alas; *kim*—why; *iyam*—She; *na nirācakāra*—did not drive away.

Rādhā is in front of Me. She is at My side, and behind Me too. She is in My ears, in My eyes, in My speech and in My heart. Alas, by which path has Cupid entered My heart to torment Me? And why hasn't She driven him away?

atraikasyaiva vastuno yugapad evānekatra sthitiḥ.

Here only one entity (Rādhā) is simultaneously abiding in many places.

8.288
tṛtīyo yathā,

An example of the third variety (one person, causing something exceedingly wonderful, also causes other similar things):

ānando nidhir amṛtaṁ hrīḥ śrīr vidyā dhṛtiḥ puṣṭiḥ
anukūlena hi vidhinā tvāṁ dadatā me na kiṁ dattam

ānandaḥ—bliss; *nidhiḥ*—treasure; *amṛtam*—liberation; *hrīḥ*—bashfulness; *śrīḥ*—opulence; *vidyā*—knowledge; *dhṛtiḥ*—patience; *puṣṭiḥ*—progress; *anukūlena*—who is favorable; *hi*—only; *vidhinā*—by the creator; *tvām*—to you; *dadatā*—who is giving; *me*—to me; *na kim dattam*—what was not given?

By giving you to me, what has the well-disposed creator not given me? He has given me everything: bliss, liberation, bashfulness, opulence, knowledge, patience, progress, and treasures such as the *padma* gem.

karaṇena hīti karaṇam atra kriyā-mātram, na tu nirmāṇam eva. tena pratikūlena kiṁ hi vidhinā tvāṁ haratā hanta kiṁ na hṛtam, atinipuṇena hi vidhinā tvāṁ sṛjatā bhuvi na kiṁ sṛṣṭam ity-ādīny api.

In the words *karaṇena hi* (8.285), *karaṇa* refers to any action, not just making.[414] Therefore the following variations of this verse are possible:
(A) *pratikūlena kiṁ hi vidhinā tvāṁ haratā hanta kiṁ na hṛtam,* "Alas, by taking you away what has the inimical creator not taken away? [He has taken away everything from me: bliss, liberation, bashfulness, and so on.]" and
(B) *atinipuṇena hi vidhinā tvāṁ sṛjatā bhuvi na kiṁ sṛṣṭam,* "By creating you, what has the very expert creator not created on earth? [He has created everything: bliss, liberation, bashfulness, and so on.]"

8.289

sarvatra caivaṁ-vidheṣu sthaleṣu vakroktir evāntarbhūtā. tathāpi kiñcid vailakṣaṇyam āśritya bhedaḥ kriyate. vastutas tu sarveṣv evālaṅkāreṣu vakroktir eva vaicitrya-kāriṇī, yathoktaṁ— "vakroktiḥ kāvya-jīvitam." anyaiś coktam, "vakroktir eva kāvyānāṁ sarvālaṅkāra-mārjikā, tasmād eṣā prayatnena sampādyā kavi-puṅgavaiḥ."

In all such instances, poetic expression is involved. That is what makes an ornament an ornament, since it is the cause of astonishment. Therefore it is said: "Poetic expression is the life of poetry." (*Bhāmahālaṅkāra*) (*Vakrokti-jīvita*)

Others say: Poetic expression polishes all literary devices and makes them ornaments proper, therefore the best poets create poetic expression with great effort.

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414 Viśvanātha Cakravartī: The idea is: "By the action of giving an amazing thing he has also accomplished the action of giving other things similar to that." And conversely, by the phrase *tvām haratā,* the idea is: "By the action of taking him away he has also accomplished the action of taking everything away." (*Subodhinī*)

60. Tad-guṇa

8.290

sva-guṇaṁ tyaktvā praguṇasya samīpa-gam
tasyaiva guṇam ādatte yad vastu syāt sa tad-guṇaḥ (72abcd)

sva-guṇam—its own quality; *tyaktvā*—after relinquishing; *praguṇasya*—which has an excellent quality; *samīpa-gam*—which has come near; *tasya*—of that; *eva*—only; *guṇam*—a quality; *ādatte*—takes; *yat*—which; *vastu*—thing; *syāt*—is; *saḥ*—that; *tat-guṇaḥ*—the ornament called *tad-guṇa* ("[the ornament] in which there is a good quality of that [other thing]").

When a thing relinquishes a quality of its own and takes an eminent quality of a nearby thing, that is *tad-guṇa* (taking a quality of a nearby thing).

8.291

yathā,
bimbādharauṣṭha-mahasā samuditvareṇa
varṇāntare lasati dāḍima-bīja-buddhyā
nāsāvalambi gaja-mauktikam ullilekha
khelā-śukaḥ karam upetya sa rādhikāyāḥ

bimba—red like a ripe *bimba* fruit; *adhara*—and lower lip; *oṣṭha*—of the upper lip; *mahasā*—due to the radiance; *samuditvareṇa*—whose habit is to completely go up; *varṇa-antare*—when another color; *lasati*—shines; *dāḍima*—pomegranate; *bīja*—seed; *buddhyā*—with the conception; *nāsa*—from the nose; *avalambi*—hanging; *gaja*—elephant; *mauktikam*—pearl; *ullilekha*—chipped; *khelā*—play; *śukaḥ*—a parrot; *karam*—the hand; *upetya*—having come near; *saḥ*—that [parrot]; *rādhikāyāḥ*—of Rādhikā.

Due to the naturally rising radiance of Rādhikā's bimba-red lips, the elephant pearl on Her nose-ring looked red. Thinking this was a pomegranate seed, a domestic parrot landed on Her hand and began chipping the pearl with its beak.

COMMENTARY

The second sentence is the *bhrāntimān* ornament (erroneous perception) (8.274).

61. Atad-guṇa

8.292

na gṛhyate yadi guṇas tasya sa syād atad-guṇaḥ (73)

na gṛhyate—is not seized; *yadi*—if; *guṇaḥ*—a quality; *tasya*—of that [thing]; *saḥ*—that; *syāt*—is; *atat-guṇaḥ*—the ornament called *atad-guṇa* ("[the ornament] in which there is no good quality of that [other thing]").

When a quality of another thing is not taken [although there appears to be a reason for taking the quality], that is *atad-guṇa* (not taking a quality of a nearby thing).

8.293

yathā,
sadānurakte manasīha vartase
tathāpi ca tvaṁ na dadhāsi raktatām
sadānuṣaktaṁ tvayi nātha kṛṣṇa he
mano 'pi me naiva bibharti kṛṣṇatām

sadā—constantly; *anurakte*—which is enamored (or which is reddish); *manasi*—in the heart; *iha*—in this; *vartase*—You remain; *tathā api*—nevertheless; *ca*—and; *tvam*—You; *na dadhāsi*—do not assume; *raktatām*—redness; *sadā*—always; *anuṣaktam*—always absorbed; *tvayi*—in You; *nātha*—O Lord; *kṛṣṇa he*—O Kṛṣṇa; *manaḥ*—heart; *api*—even; *me*—my; *naiva*—never; *bibharti*—assumes; *kṛṣṇatām*—blackness.

Lord Kṛṣṇa, You abide in the devotees' hearts, which are always fond (*anurakta*) of You. Still, You do not become red (*rakta*). And although my mind is always absorbed in You, it never becomes dark (*kṛṣṇa*).

8.294

yathā vā,
kṣīrodadhi-jaṭhara-bhavaḥ
saha janmā kālakūṭasya
tad api ca na sito na śitiḥ
kaustubha ekaḥ svabhāvato raktaḥ

kṣīra—of milk; *udadhi*—the ocean; *jaṭhara*—was inside; *bhavaḥ*—whose origin; *saha*—[occurred] along with; *janmā*—whose origin; *kālakūṭasya*—[the origin] of the *kālakūṭa* poison; *tat api*—nevertheless; *ca na*—nor; *sitaḥ*—white; *na*—not; *śitiḥ*—black; *kaustubhaḥ*—the Kaustubha jewel; *ekaḥ*—unique; *svabhāvataḥ*—naturally; *raktaḥ*—red.

The Kaustubha jewel appeared from the Milk Ocean along with the black *kālakūṭa* poison. Still, the Kaustubha is unique as it is neither white nor black; it is naturally red.

62. Vyāghāta

8.295

yad vastu sādhitaṁ yena karaṇena tad anyathā
tenaiva yadi tasya syāt tadā vyāghāta iṣyate (74)

yat—which; *vastu*—thing; *sādhitam*—is effected (affected); *yena karaṇena*—by which means; *tat*—that [thing]; *anyathā*—in the other way (the opposite way); *tena*—by that [means]; *eva*—only; *yadi*—if; *tasya*—[the existence] of that [thing]; *syāt*—is; *tadā*—then; *vyāghātaḥ*—the ornament called *vyāghāta; iṣyate*—is defined.

If someone or something is affected one way by a certain means and is affected in the opposite way by the same means, that is the ornament called *vyāghāta* (direct contradiction).

COMMENTARY

Govinda Ṭhakkura expounds: *sa vyāghāta ity arthaḥ, prathama-sādhitasya vastuno vyāhati-hetutvāt,* “It is called *vyāghāta* because

it is the cause of contradicting a thing that was accomplished at first” (*Kāvya-pradīpa* on *Kāvya-prakāśa* verse 567).

8.296

yathā,
santāpayāmāsa ya eva cittaṁ
sa eva bhūyaḥ śiśirī-cakāra
na kālakūṭo na sudhā-taraṅgaḥ
sa kīdṛśaḥ keśi-kṛṣaḥ kaṭākṣaḥ

santāpayāmāsa—made burning hot (or caused affliction); *yaḥ eva*—which same one; *cittam*—the heart; *saḥ eva*—that same one; *bhūyaḥ*—once again; *śiśirī-cakāra*—made cold; *na*—not; *kālakūṭaḥ*—the *kālakūṭa* poison; *na*—not; *sudhā*—of nectar; *taraṅgaḥ*—wave; *saḥ*—that; *kīdṛśaḥ*—what kind; *keśi-kṛṣaḥ*—of Kṛṣṇa[415]; *kaṭa-akṣaḥ*—the sidelong glance.

It is not the *kālakūṭa* poison and is not a wave of nectar, but it pains the heart and then makes it cool again. What is it? It is Kṛṣṇa’s sidelong glance.

COMMENTARY

Here the heart is first affected by the sidelong glance in a heating way and then affected by it in a cooling way. Ṭhis is *vyāghāta* because the means of paining the heart is the same means that frustrates this pain.

In addition, here the *niścayānta* variety of *sandeha* (8.65) occurs because the *upamāna* is negated and the *upameya* is established. The *uttara* ornament also takes place because the answer is amazing and out of the ordinary.

415 Viśvanātha Cakravartī glosses *keśi-kṛṣaḥ* (of He who dragged Keśī) as *keśi-hantuḥ* (of the killer of Keśī).

Saṁsṛṣṭi

8.297

upamādaya ete 'mī vyāghātāntāḥ krameṇa hi
dvi-ṣaṣṭi-saṅkhyā evaite 'laṅkārā bahavaḥ punaḥ (75)
saṁsṛṣṭyā saṅkareṇāpi bhūyaḥ saṁsṛṣṭir apy asau
kriyā-śabdārthobhaya-bhūḥ sā krameṇa pradarśyate (76)

upamā-ādayaḥ—at whose beginning there is *upamā; ete amī*—these same ones; *vyāghāta-antāḥ*—at whose end there is *vyāghāta; krameṇa*—according to the sequence; *hi*—only; *dvi-ṣaṣṭi*—is sixty-two; *saṅkhyāḥ*—whose count; *eva*—only; *ete*—these; *alaṅkārāḥ*—ornaments; *bahavaḥ*—many; *punaḥ*—again; *saṁsṛṣṭyā*—by combining; *saṅkareṇa*—by mixing; *api*—also; *bhūyaḥ*—very numerous; *saṁsṛṣṭiḥ*—combination; *api*—also; *asau*—that; *kriyā*—whose main thing is an action; *śabda*—of ornaments of sound; *artha*—of ornaments of meaning; *ubhaya*—of both; *bhūḥ*—which is the existence; *sā*—that [*saṁsṛṣṭi*]; *krameṇa*—by the sequence; *pradarśyate*—is shown.

These ornaments, beginning from *upamā* and ending with *vyāghāta,* are sixty-two in number. The count greatly increases in consideration of *saṁsṛṣṭi* (combination of ornaments) and *saṅkara* (mix of ornaments) (8.300).

***Saṁsṛṣṭi* is a combination of ornaments of sound, of ornaments of meaning, or of an ornament of sound and an ornament of meaning. Now, *saṁsṛṣṭi* will be illustrated by this sequence.**

śabdaḥ śabdālaṅkāraḥ, artho 'rthālaṅkāraḥ, ubhayaṁ śabdārthālaṅkāraḥ, ete trayaḥ kriyā-pradhānā ity arthaḥ. eteṣām anyonya-nirapekṣatvena viśakalitatayāvasthānaṁ saṁsṛṣṭiḥ. tatra śabdālaṅkāra-saṁsṛṣṭir yathā—sura-tarur ity-ādau yamakānuprāsayoḥ saṁsṛṣṭiḥ.

***Saṁsṛṣṭi* is so called because the ornaments which constitute it do not depend on one another. An example of a *saṁsṛṣṭi* of ornaments of sound is in a previous verse: It exemplifies a**

saṁsṛṣṭi* of *anuprāsa* (*vṛtti anuprāsa* of *r*) and *yamaka:

***sura-taru**r eṣa natānāṁ*
***surata-ru**cir gopa-taruṇīnām*

He is a wish-fulfilling tree for the devotees. He longs for intimacy with the *gopīs.* (7.34)

8.298
arthālaṅkāra-saṁsṛṣṭir yathā,

This illustrates a *saṁsṛṣṭi* of ornaments of meaning:

ālumpatīva parito manasaḥ prasādam
āluñcatīva padavīṁ nayana-dvayasya
udvela-kajjala-mahodadhi-vad gabhīro
moho 'ndhakāra iva moha ivāndhakāraḥ

ālumpati—destroys; *iva*—as if; *paritaḥ*—all around; *manasaḥ*—of the mind; *prasādam*—serenity; *āluñcati*—takes away; *iva*—as if; *padavīm*—the path; *nayana*—of eyes; *dvayasya*—of the pair; *udvela*—overflowing; *kajjala*—eyeliner; *mahā-udadhi*—a great ocean; *vat*—like; *gabhīraḥ*—deep; *mohaḥ*—infatuation with the sense objects; *andhakāraḥ*—darkness; *iva*—like; *mohaḥ*—infatuation with the sense objects; *iva*—like; *andhakāraḥ*—darkness.

Infatuation is like darkness, and darkness is like infatuation. Both are deep like an overflowing ocean of eyeliner: It's as if they completely nullify the mind's serenity and obscure the path of the eyes.

atrotprekṣā samāsa-gānyonyopamādibhiḥ saṁsṛṣṭiḥ.

Here, *utprekṣā* (viz. like an overflowing ocean of eyeliner) makes a *saṁsṛṣṭi* with *anyonyopamā* (infatuation is like darkness, and darkness is like infatuation).

8.299

śabdārthālaṅkārayoḥ saṁsṛṣṭir yathā, "meghe māghavane maṇāv api" ity-ādau anuprāsa-virodhau.

This is an example of a *saṁsṛṣṭi* of an ornament of sound and an ornament of meaning, specifically a *saṁsṛṣṭi* of *anuprāsa* and *virodha:*

meghe māghavane maṇāv api ghṛṇā-nirvāhako nīlimā
sāmānādhikaraṇyam atra kim aho citraṁ tamas-tejasoḥ

How wonderful, light and darkness coexist in Kṛṣṇa. Isn't it amazing? His bluishness brings about an aversion to rainclouds and to sapphires. (5.18)

COMMENTARY

There is *cheka anuprāsa* of *m* and *gh* in "*meghe māgha*". The contradiction is that effulgence and darkness are in the same place simultaneously.

Viśvanātha Kavirāja says *saṁsṛṣṭi* and *saṅkaras* are ornaments proper: *yady eta evālaṅkārāḥ paraspara-vimiśritāḥ, tadā pṛthag-alaṅkārau saṁsṛṣṭiḥ saṅkaras tathā* (*Sāhitya-darpaṇa* 10.97).

Saṅkara

8.300

saṅkaras tv aṅgāṅgi-bhāvaḥ (77a)

saṅkaraḥ—a mix; *tu*—but; *aṅgāṅgi*—between *aṅga* (secondary thing) and *aṅgī* (main thing); *bhāvaḥ*—the existence.

Saṅkara,* however, involves an *aṅga* and an *aṅgī.

eṣām alaṅkārāṇām aṅgāṅgi-bhāvaḥ saṅkaraḥ. sa cānugrāhyānugrāhaka-bhāvena.

Saṅkara **(mix) is the relation of *aṅga* and *aṅgī* between ornaments. It takes place by the relation of facilitated (*anugrāhya*) and facilitator (*anugrāhaka*).**

COMMENTARY

This *saṅkara* is called *aṅgāṅgi-bhāva saṅkara.* Altogether there are three varieties of *saṅkaras.* The two others are stated in texts 8.303 and 8.308.

8.301

yathā,
kapolayoḥ kuṇḍala-padma-rāga-
mayūkha-bimbaṁ vraja-rāja-sūnoḥ
sva-cumba-lagnādhara-rāga-buddhyā
sva-vāsasā lumpati kāpi mugdhā

kapolayoḥ—on the two cheeks; *kuṇḍala*—of the earrings; *padma-rāga*—of the rubies; *mayūkha*—of the luster; *bimbam*—the reflection; *vraja-rāja*—of the king of Vraja; *sūnoḥ*—of the son; *sva-cumba*—due to her kissing; *lagna*—adhering; *adhara*—of [her] lips; *rāga*—redness; *buddhyā*—on account of perceiving; *sva-vāsasā*—with her cloth; *lumpati*—removes; *kā api*—some girl; *mugdhā*—simpleminded.

Mistaking the reflection of the luster of the rubies of the prince of Vraja's earrings on His cheeks for her kiss marks, a simple-minded *gopī* began wiping off the redness of His cheeks with her cloth.

atra tad-guṇo 'ṅgī bhrāntimān aṅgam ubhayor anugrāhakānugrāhya-bhāvena[416] *saṅkaraḥ.*

Here the *aṅgī* is the *tad-guṇa* ornament, the *aṅga* is the *bhrāntimān* ornament, and there is a *saṅkara* of those two by the mode of facilitator and facilitated.

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416 *anugrāhyānugrāhaka-bhāvena* (Parimal edition): This reading is also seen in *Bhakti-rasāmṛta-śeṣa* (4.399), where Kavi Karṇapūra's verse is copied.

COMMENTARY

The *tad-guṇa* consists of the cheeks' relinquishing their natural luster and assuming the rubies' luster. It facilitates the girl's mistaken perception. The *tad-guṇa* begins as the *aṅga* because it facilitates *bhrāntimān,* but ends up as the *aṅgī* given that it conveys the most literary beauty: *eṣu yo mukhyaḥ so 'ṅgī, anye 'ṅgāni* (8.302). An exception is *śleṣopamā* (simile based on paronomasia) and the like, where *śleṣa* remains classed as the *aṅga.* The difference between the three varieties of *alaṅkāra-saṅkara* and those of *dhvani-saṅkara* (3.65) is that ornaments do not facilitate one another (although some say *śleṣopamā,* for instance, consists in a mutual facilitation).

8.302

yathā vā,
nirasya kara-līlayā timira-nīla-celāñcalīṁ
rathāṅga-mithuna-stanāv api nipīḍya jāta-smitaḥ
hriyeva nimiṣat-kuśeśaya-dṛśaṁ sa-rāgāṁ priyaḥ
priyām iva sudhākaro hari-harid-vadhūṁ cumbati

nirasya—after removing; *kara*—of the rays (or of the hand); *līlayā*—by the play; *timira*—in the form of darkness; *nīla-cela*—of the blue cloth; *añcalīm*—the edge; *rathāṅga*—of *cakravāka* birds; *mithuna*—in the form of a pair; *stanau*—the two breasts; *api*—even; *nipīḍya*—after squeezing; *jāta*—occurred; *smitaḥ*—whose smile; *hriyā*—due to bashfulness; *iva*—as if; *nimiṣat*—closing; *kuśe-śaya*—lotuses ("lying on water"); *dṛśam*—who sees (or whose eyes); *sa-rāgām*—red (or passionate); *priyaḥ*—the boyfriend; *priyām*—[kisses] the girlfriend; *iva*—like; *sudhā-ākaraḥ*—the moon ("a storehouse of nectar"); *hari*—of Indra[417]; *harit*—in the form of the direction[418]; *vadhūm*—the young girl; *cumbati*—he kisses.

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417 Hari is a name of Indra, by the definition: *yamānilendra-candrārka-viṣṇu-siṁhāṁśu-vājiṣu, śukāhi-kapi-bhekeṣu harir nā kapile triṣu* (*Amara-koṣa* 3.3.174). Indra is the presiding deity of the eastern direction.

418 Here, *harit* means direction: *diśas tu kukubhaḥ kāṣṭhā āśāś ca haritaś ca tāḥ* (*Amara-koṣa* 1.3.1). Furthermore, although the sound *hari-hari* is a *yamaka,* it is not part of the *saṅkara* because there is no ornament connected with it. Rather, this *yamaka* forms a *saṁsṛṣṭi* with every ornament of meaning in the verse.

Behaving like a lover does with his beloved, the moon lifts, with its playful rays (*kara*) (or hands), the dark blue veil that is the darkness, squeezes, with a smile, his beloved's breasts which are a pair of *cakravāka* birds, and kisses her, the eastern direction. She becomes reddish (*sa-rāga*) at dawn. Then the night lotuses of her eyes close as if out of bashfulness (they shy away from the sun).

atra rūpakam utprekṣā śleṣa upamā samuccayaś ceti parasparam aṅgāṅgitayaiva pañcālaṅkārāḥ. tathā hi timirasya nīla-celatvāropād rūpakam, "hriyeva" ity utprekṣā, "kara-līlayā" iti śleṣaḥ, "priyaḥ priyām iva" ity upamā, "nirasya" "nipīḍya" iti samuccayaḥ. eṣu yo mukhyaḥ, so 'ṅgī, anye 'ṅgāni. evaṁ śabdālaṅkāra-pakṣe 'pi, yathā—"sasāra sā" ity-ādau yamakānuprāsa-dvy-akṣara-muraja-bandha-go-mūtrikā-bandha-kavāṭa-mukta-kavāṭa-śṛṅkhalādayaḥ.

Here five ornaments—*rūpaka, utprekṣā, śleṣa, upamā,* and *samuccaya*—are in a relation of *aṅgī* and *aṅga.* For instance:

- **A *rūpaka* is *timira-nīla-cela* (of the blue cloth that is darkness), since there is a superimposition of the blue veil upon the darkness;**
- **An *utprekṣā* is *hriyā iva* (as if out of bashfulness);**
- **A *śleṣa* is *kara-līlayā* (with the playful rays, or with the playful hands);**
- **An *upamā* is *priyaḥ priyām iva* (like a lover does to his beloved);**
- **A *samuccaya* is *nirasya* (removing) and *nipīḍya* (squeezing) (this is a conjunction of actions).**

Of these five ornaments, the one that is judged principal is the *aṅgī,* whereas the others are the *aṅgas.*

***Saṅkara* also occurs between ornaments of sound. This example was shown earlier:**

sasāra sā sa-sārasāsa-sāra-sāsa-sāra-sā
sasārasāsa-sārasā sa sārasāsa-sāra-sā

Rādhā and Kṛṣṇa stroll together in a forest. Her movements put to shame the bewildering power of sleep. Rādhikā holds a lotus flower and belittles the pose of the *cakravākas.* Upon seeing Her, these *cakravākas* cry, become stunned, and look resplendent. (7.64)

The verse illustrates *yamaka, anuprāsa,* and *dvy-akṣara* (using only two consonants in one verse). In addition, the verse fits in many diagrams, such as: (1) *muraja* drum, (2) *go-mūtrikā* (zig-zag), (3) *baddha-kavāṭa* (closed door), (4) *mukta-kavāṭa* (open door), and (5) *śṛṅkhalā* (chain).[419]

8.303

bahūnāṁ vā dvayoś ca vā sahāvasthāna-bādhena
bhaven no vety aniścaye saṅkaro 'niścayākhyaḥ syād
yathā-sthānaṁ pradarśyate (77bcdef)

dvayor bahūnāṁ vālaṅkārāṇāṁ sahāvasthāna-bādhenāyaṁ bhaven na vā bhaved ity aniścaye 'niścayākhyo dvitīyaḥ saṅkaraḥ. *bahūnām*—of many; *vā*—either; *dvayoḥ*—of two; *ca vā*—or; *saha*—together; *avasthāna*—in the matter of being situated; *bādhena*—due to the contradiction; *bhavet*—is; *no*—not; *vā*—or; *iti*—thus; *aniścaye*—when there is uncertainty; *saṅkaraḥ*—mix; *aniścaya-akhyaḥ*—known as *aniścaya; syāt*—is; *yathā-sthānam*—properly; *pradarśyate*—is shown.

The *saṅkara* called *aniścaya* consists of the doubt: "Do these words constitute this ornament or that ornament?". The doubt arises because naturally one set of words should be classed in only one category.

8.304

yathā,

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419 In this way, among these ornaments—*yamaka, anuprāsa, dvy-akṣara,* and each diagram (*bandha*)—the one that is principal is the *aṅgī,* and the others are the *aṅgas.*

yathānanda-syandī dṛśi dṛśi yathāyaṁ bahu-kalo
yathā nakṣatrāṇāṁ patir api yathā tāpa-haraṇaḥ
yathāyaṁ bhānor apy upari parisartā katham atho
tathā nāyaṁ dhātrā vidhur aniśa-pūrṇo viracitaḥ

yathā—just as; *ānanda*—bliss; *syandī*—effuses; *dṛśi dṛśi*—in every eye; *yathā*—just as; *ayam*—this (the moon); *bahu-kalaḥ*—which has many digits (*kalā*); *yathā*—just as; *nakṣatrāṇām*—of the constellations; *patiḥ*—the husband; *api*—also; *yathā*—just as; *tāpa*—heat (or affliction); *haraṇaḥ*—takes away; *yathā*—just as; *ayam*—this; *bhānoḥ*—the sun; *api*—even; *upari*—above[420]; *parisartā*—orbits; *katham*—why; *atho*—then; *tathā*—so; *na*—not; *ayam*—this (the moon); *dhātrā*—by the creator; *vidhuḥ*—moon[421]; *aniśa*—is constant; *pūrṇaḥ*—one whose fullness; *viracitaḥ*—was made.

The moon effuses bliss in every eye, has many phases, is the constellations' husband, orbits above the sun, and is cooling, so why did the creator not make the moon constantly full?

atra viśeṣyasya candrasya prastutasya śliṣṭair eva viśeṣaṇair aprastutasya kasyacid dharmasya pratīti-rūpā kiṁ samāsoktiḥ,

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420 Viśvanātha Cakravartī says the notion that the moon is above the sun is sourced in the Fifth Canto (*Subodhinī*). The moon revolves above the ecliptic: The ecliptic is the geocentric orbit of the sun projected unto the celestial sphere as a great tilted circle. The ecliptic is also the name of a great circle on the terrestrial globe representing the apparent motion of the sun in relation to the earth during a year. In *Mysteries of the Sacred Universe,* Richard L. Thompson writes: "The *Bhāgavatam* verse 5.22.8 says that the moon is 100,000 *yojanas* above the sun, and this is often taken as a highly unscientific statement. However, it makes perfect sense from the point of view of the planisphere interpretation. The sun and the moon both require planes above the earth plane, but this has nothing to do with their distances from the earth globe." For more details, also consult *Vedic Cosmos,* by Dānavīra Gosvāmī.

421 It is well known that the word *vidhu* is paronomastic. As such, Kavi Karṇapūra's explanation of *samāsokti* is actually a simile implied by paronomastic modifiers: Kṛṣṇa is like the moon. In his commentary, Viśvanātha Cakravartī only uses the word *candra*. This suggests that *vidhu* should be changed to *candra* (providing the replacement fits the meter) for *samāsokti* to take place, because by definition in *samāsokti* only the modifiers are paronomastic.

kiṁ vā tasyaiva candrasyāprastutasya śaṁsana-mukhena kasyacit sādhos tathā-vidhasya kasyacit kṣīṇatādi-dharmasya prastutatva-pratyāyiny aprastuta-praśaṁseti niścayābhāvād aniścaya-saṅkaraḥ.

A doubt arises in the verse: (1) Is this *samāsokti*? It could be, since the double-meaning modifiers belonging to the moon, which is the substantive and the subject of description, causes the perception of similar attributes in a certain person who is not the subject of description, (2) Or is it *aprastuta-praśaṁsā*? That is also possible, since by talking about the moon and by considering that it is not the subject of description, similar qualities of a certain *sādhu,* such as thinness, are implied.

On account of the absence of certainty (*niścaya*) in that way, there is *aniścaya-saṅkara* (a doubt about which ornament is taking place).

COMMENTARY

The doubt mainly regards what is the subject of discussion (*prastuta*). If the moon is deemed *prastuta,* that is *samāsokti,* but if the *sādhu* is deemed *prastuta* and the moon *aprastuta,* that is *aprastuta-praśaṁsā,* specifically the *sādṛśya* variety (8.104). Neither ornament can be definitely rejected here, thus no decision about the classification can be reached.

From the perspective of *samāsokti,* the adjectives carry other meanings:
(A) *ānanda-syandī dṛśi dṛśi* (it effuses bliss in every eye)—Kṛṣṇa causes bliss to flow in every eye,
(B) *bahu-kalaḥ* (it has many fractions)—He has much expertise,
(C) *nakṣatrāṇāṁ patiḥ* (it is the constellations' husband)—He is the Lord of Rādhā, Viśākhā, Anurādhā, Citrā, and Dhaniṣṭhā, (these *gopīs* are named after certain constellations),
(D) *tāpa-haraṇaḥ* (it is cooling)—He removes distress, and
(E) *bhānor apy upari parisartā* (it orbits above the sun)—He wanders beyond the purview of Vṛṣabhānu (unbeknownst to Her father, He enjoys pastimes with Rādhā). Thus the devotees

reprimandingly ask the creator why he did not make Kṛṣṇa fully visible to them at all times.

From the perspective of *aprastuta-praśaṁsā,* the scenario is that a very prominent and beloved *sādhu* became sick, and so his body became thin, therefore his followers reprimandingly ask the creator why he did not allow their master to always be plump. In this understanding, the double-meaning modifiers are interpreted as follows:
(1) *ānanda-syandī dṛśi dṛśi*—The *sādhu* gives joy to every eye,
(2) *bahu-kalaḥ*—he has much expertise,
(3) *tāpa-haraṇaḥ*—he removes distress,
(4) *nakṣatrāṇāṁ patiḥ*—he is a leader of stars (his disciples), and
(5) *bhānor apy upari parisartā*—he goes beyond the sun (after death he takes the solar path and never comes back).

8.305

yatrānukūlatā pratikūlatā vā sphuṭatayā sphurati tatra niścayān na. anukūlatā sādhakatvam, pratikūlatā bādhakatvam. yathā,

When there is certainty, either because of conformity or because of nonconformity, there is no *aniścaya saṅkara.* Conformity means proper accomplishment, whereas nonconformity means the intended meaning doesn't quite make sense. Examples are shown:

idaṁ te radana-dyotair etair upacitaṁ smitam
jyotsneva mukha-candrasya kāmam āmodakaṁ dṛśoḥ

idam—this; *te*—of yours; *radana*—of the teeth; *dyotaiḥ*—due to the rays; *etaiḥ*—due to these; *upacitam*—increased [in beauty]; *smitam*—smile; *jyotsnā*—the moonlight; *iva*—like; *mukha-candrasya*—of the moon-like face; *kāmam*—freely; *āmodakam*—gives bliss; *dṛśoḥ*—to the eyes.

This smile of your moon-like face is even more beautiful due to the radiance of your teeth. It profusely delights the eyes like moonlight does.

atra pradhānatayā smitaṁ mukha evānukūlam, na tu candre. tenopamāyāḥ sādhakaṁ na rūpakasya, ato mukha-candrasyeti rūpakaṁ na bhavati. tena na sandehaḥ, tad-abhāvāt saṅkaro 'pi na.

Usually a smile is in conformity with a face, not with the moon. Thus here the compound *mukha-candra* must be interpreted as a simile (moon-like face), not as a metaphor (moon face). Hence there is no doubt, and so there is no *saṅkara.*

8.306

aho bata mahaty asya dhṛṣṭatābhīrutāpi ca
mukha-candre saty ayaṁ te yad anyaś candra udgataḥ

aho—how amazing; *bata*—how astonishing; *mahatī*—great; *asya*—of this [moon]; *dhṛṣṭatā*—boldness; *abhīrutā*—fearlessness; *api*—also; *ca*—and; *mukha-candre sati*—when there is a moon in the form of a face; *ayam*—this; *te*—your; *yat*—because; *anyaḥ*—other; *candraḥ*—moon; *udgataḥ*—has arisen.

How astonishing is its fearlessness! And how amazing is its great boldness because, although your moon face already exists, this other moon has arisen.

atrānyatvaṁ candrasyānukūlam, na tu mukhasya, tasya pratikūlam eva. tena rūpakasya sādhakam, na tūpamāyāḥ, tasyās tu bādhakam. "śāstrajña-bhāskaraṁ saṁjñā tvām āliṅgati sarvadā" ity atrāliṅganam upamā-bādhakam. nahi satī strī pati-sadṛśe 'nurajyati. ato rūpakasyaiva sādhakam.

The moon rises whereas a face does not. Therefore here *mukha-candra* must be interpreted as a metaphor.

This is another example: *śāstrajña-bhāskaraṁ saṁjñā tvām āliṅgati sarvadā,* "Saṁjñā, the lady that is perfect knowledge, always embraces you, a sun that is a knower of scriptures." Here the action of embracing debars the word *śāstrajña-bhāskara* from being a simile (a knower of scriptures who is

like a sun) because a virtuous lady never loves someone who is like her husband (much less others). Therefore this only effects a metaphor.

COMMENTARY

Saṁjñā is a wife of the sun, along with Chāyā. Viśvanātha Cakravartī analyzes the name Saṁjñā as: *samyag-jñāna-rūpā strī,* "a lady in the form of complete knowledge." The idea is that perfect knowledge embraces someone who knows the scriptures. Viśvanātha Cakravartī's analysis of Saṁjñā as a metaphor referring to a lady is analogous to the words *vidyā-vadhū* (the lady in the form of knowledge; Sarasvatī) in *Sikṣāṣṭakam.*

8.307

kṛśodari mukhendus te sphurat-kanaka-kuṇḍalaḥ
dṛśor akṛśam ānandam ullāsayati me bhṛśam

kṛśa-udari—O girl with a thin waist; *mukha-induḥ*—moon-like face; *te*—of yours; *sphurat*—shining; *kanaka*—golden; *kuṇḍalaḥ*—on which there is an earring; *dṛśoḥ*—in the eyes; *akṛśam*—not little (i.e. great); *ānandam*—bliss; *ullāsayati*—produces; *me*—my; *bhṛśam*—profusely.

Girl with a thin waist, your moon-like face with its glittering golden earrings profusely instills great bliss in my eyes.

atra sphurat-kanaka-kuṇḍalatvam indau pratikūlam asambhavād iti rūpakasya bādhakam. upamāyās tu sādhakam iti na saṅkaraḥ. evam anyad apy ūhyam.

A moon cannot have earrings, therefore here the compound *mukhendu* must be taken as a simile, not as a metaphor, and so there is no *aniścaya-saṅkara.* Other examples may be inferred that way.

8.308

ekatra viṣaye vyaktam ubhayālaṅkṛtir yadi
tadāparaḥ saṅkaraḥ syād iti tri-vidha eva saḥ (78)

ekatra viṣaye ekasminn eva pade, vyaktaṁ sphuṭaṁ yathā bhavati. ekatra viṣaye—in one location; *vyaktam*—clearly; *ubhaya-alaṅkṛtiḥ*—*ubhaya-alaṅkāra* (both an ornament of meaning and an ornament of sound); *yadi*—if; *tadā*—then; *aparaḥ*—another; *saṅkaraḥ*—mix; *syād iti*—thus; *tri-vidhaḥ*—threefold; *eva*—only; *saḥ*—that [*saṅkara*].

When both an ornament of meaning and an ornament of sound clearly exist in the same word, that is another variety of *saṅkara.* Thus *saṅkara* has three varieties.

8.309

yathā,
śaivāla-lakṣaṇa-vilakṣaṇa-lakṣma-lakṣmīr
uddaṇḍa-raśmi-visa-maṇḍala-maṇḍyamānaḥ
magnaś ciraṁ hari-harit-sarasī-rasebhyaḥ
ratyunmamajja śanakair amṛtāṁśu-haṁsaḥ

śaivāla—in the form of algae; *lakṣaṇa*—a characteristic; *vilakṣaṇa*—crude; *lakṣma*—mark; *lakṣmīḥ*—the splendor of whose; *uddaṇḍa*—extraordinary; *raśmi*—in the form of rays; *visa*—of lotus stems; *maṇḍala*—with a multitude; *maṇḍyamānaḥ*—being adorned; *magnaḥ*—being immersed; *ciram*—for a long time; *hari-harit*—in the form of the direction of Indra (Hari), i.e. the eastern direction; *sarasī*—of the lake; *rasebhyaḥ*—from the waters; *pratyunmamajja*—emerged; *śanakaiḥ*—gradually; *amṛta-aṁśu*—in the form of the moon ("whose rays are nectar"); *haṁsaḥ*—a swan.

After being immersed for a long time, the moon swan gradually emerges from the waters of the lake that is the eastern direction. The moon swan is adorned with the lotus stems of its marvelous rays and looks splendid with the crude mark of algae.

atra rūpakānuprāsāv eka-pada-viṣayau, na tu saṁsṛṣṭi-vat pṛthag-viṣayāv iti tri-vidhaḥ saṅkaraḥ.

The verse features *saṅkaras* of *rūpaka* and *anuprāsa.* In each *saṅkara,* the location is just one word, unlike in *saṁsṛṣṭi,* where the locations of the ornaments are separate. All in all, there are three types of *saṅkaras* (*aṅga* and *aṅgī, aniścaya,* and *eka-pade vyaktam*).

COMMENTARY

In this verse there are four *saṅkaras* between *rūpaka* and *anuprāsa,* and each one is located in one word:

- ✠ *śaivāla-lakṣaṇa-vilakṣaṇa-lakṣma-lakṣmīḥ:* The *rūpaka* is *śaivāla-lakṣaṇa* (a characteristic in the form of algae): the *anuprāsa* consists of a *vṛtti anuprāsa* of *l,* another of *lakṣaṇ* (which is a portion of a word, 7.18), and another of *lakṣm,*
- ✠ *uddaṇḍa-raśmi-visa-maṇḍala-maṇḍyamānaḥ:* The *rūpaka* is *uddaṇḍa-raśmi-visa-maṇḍala* (lotus stems in the form of marvelous rays): the *anuprāsa* is a *vṛtti anuprāsa* of *m* and an *ojo vṛtti anuprāsa* of *ṇḍ,*
- ✠ *hari-harit-sarasī-rasebhyaḥ:* The *rūpaka* is *hari-harit-sarasī* (the lake in the form of the eastern direction): there is a *yamaka* of *hari* and a *vṛtti anuprāsa* of *s* (this is a *saṅkara* of one ornament of meaning and two ornaments of sound), and
- ✠ *amṛtāṁśu-haṁsaḥ:* The *rūpaka* is the whole word (the swan in the form of the moon) and there is a *cheka anuprāsa* of the *anusvāra* (*ṁ*).

8.310

tena śabdālaṅkāro 'rthālaṅkāra ubhayālaṅkāraś ca saṁsṛṣṭi-saṅkaratvena bahutvena bahu-vidhā bhavanti. tathā hi,

Thus, the three categories of ornaments, viz. ornament of sound, ornament of meaning, and ornament of both sound and meaning, are manifold since there are many possible variations of *saṁsṛṣṭis* and *saṅkaras.* The details are as follows:

śabdālaṅkṛtayaḥ śuddhās tri-catvāriṁśad īritāḥ
tāḥ paraspara-saṁsṛṣṭyā tāvatā guṇanena hi (79)

śabda-alaṅkṛtayaḥ—ornaments of sound; *śuddhāḥ*—pure; *tri-catvāriṁśat*—forty three; *īritāḥ*—are declared; *tāḥ*—they; *paraspara-saṁsṛṣṭyā*—through mutual combinations; *tāvatā*—to that extent; *guṇanena*—by multiplying; *hi*—only.

There are 43 single ornaments of sound.[422] By multiplying them and by making mutual combinations [...]

8.311

ṣaḍ-bindu-vasu-candrāḥ syuś citraṁ cet tatra gaṇyate
tadā tasya bahutve 'pi syād aikyaṁ tena tad-yutau (80)

ṣaḍ—six; *bindu*—zero (the shape of a drop); *vasu*—eight [*vasus*]; *candrāḥ*—one [moon]; *syuḥ*—are; *citram*—*citra-kāvya; cet*—if; *tatra*—among those [ornaments of sound]; *gaṇyate*—counted; *tadā*—then; *tasya bahutve api*—even though it is manifold; *syāt*—is; *aikyam*—oneness; *tena*—by that; *tat-yutau*—in the total number of that.

[...] the total is 1,806 *saṁsṛṣṭis* of ornaments of sound (43 x 42).[423] If *citra-kāvya* is counted as an ornament of sound, then, although it is manifold, it is taken as one and added to the total.

8.312

muni-bindv-ibha-candrāḥ syuḥ saṅkareṇa tridhā punaḥ
candra-pakṣābdhi-bāṇāḥ syuḥ śabdālaṅkāra-saṅgrahe (81)

muni—seven [great sages]; *bindu*—zero (the shape of a drop); *ibha*—eight [elephants of the directions[424]]; *candrāḥ*—one [moon]; *syuḥ*—are; *saṅkareṇa*—by the *saṅkaras; tridhā*—threefold;

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422 Kavi Karṇapūra mentioned two kinds of *vakrokti,* nine kinds of *śleṣa,* six varieties of *anuprāsa,* and twenty-seven kinds of *yamaka* (7.65) for a total of forty-four, but it becomes forty-three by substracting the repetition of a whole verse.

423 The *yamaka* which is the repetition of a half verse cannot occur twice. The same should be said about *sarva-yamaka.*

424 These elephants appeared from the churning of the milk ocean (*Bhāgavatam* 8.8.5).

punaḥ—further; *candra*—one [moon]; *pakṣa*—two [wings]; *abdhi*—four [oceans[425]]; *bāṇāḥ*—five [arrows of Cupid]; *syuḥ*—are; *śabda-alaṅkāra*—of ornaments of sound; *saṅgrahe*—in regard to the totality.

In this way there are 1,807 *saṁsṛṣṭis* of ornaments of sound. This triples on account of the three varieties of *saṅkaras.* There is a grand total of 5,421 ornaments of sound.

8.313

arthālaṅkṛtayaḥ śuddhā dvi-ṣaṣṭis tat-prabhedataḥ
aśva-nāga-śaśāṅkāḥ syus tāvatā guṇanena te (82)

artha-alaṅkṛtayaḥ—ornaments of meaning; *śuddhāḥ*—pure; *dvi-ṣaṣṭiḥ*—sixty-two; *tat*—of those [ornaments of meaning]; *prabhedataḥ*—according to the subdivisions; *aśva*—seven [horses of the sun]; *nāga*—eight [elephants of the directions]; *śaśa-aṅkāḥ*—one [moon]; *syuḥ*—are; *tāvatā*—by the same amount; *guṇanena*—by multiplying; *te*—they.

There are 62 single ornaments of meaning. Considering all their subdivisions, there is a total of 187 of them.[426]

8.314

itaretara-saṁsṛṣṭyā graha-rtu-graha-sindhubhiḥ
yuto 'gnir ete ca punaḥ saṅkareṇa tri-rūpiṇā
aśva-bindu-grahāmbhodhi-bindu-candrāḥ prakīrtitāḥ (83)

itara-itara-saṁsṛṣṭyā—by mutual combinations; *graha*—nine [planets][427]; *ṛtu*—six [seasons]; *graha*—nine [planets]; *sindhubhiḥ*—with four [oceans]; *yutaḥ*—joined; *agniḥ*—three [fires]; *ete*—these; *ca*—and; *punaḥ*—again; *saṅkareṇa*—[multiplied] by the *saṅkaras; tri-rūpiṇā*—which has three forms; *aśva*—seven [horses of the

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425 See *Bhāgavatam* 9.10.48 and 12.9.12.

426 The number 187 takes into account every passing mention of a variety, even those which Kavi Karṇapūra says are conceived by other poets.

427 The nine "planets" (*graha*) referred to in Vedic astrology are: Mercury, Venus, Mars, Jupiter, Saturn, Rāhu, Ketu, the sun, and the moon.

sun]; *bindu*—zero (the shape of a drop); *graha*—nine; *ambhodhi*—four [oceans]; *bindu*—zero; *candrāḥ*—one [moon]; *prakīrtitāḥ*—announced.

By mutual combinations made by multiplying them by the same amount (187 x 187), the total is 34,969 *saṁsṛṣṭis* of ornaments of meaning. Again, after multiplying by three, which is the number of *saṅkaras,* there is a grand total of 104,907 ornaments of meaning.

8.315

śabdālaṅkāra-saṁsṛṣṭyā vāji-sindhu-mataṅgajaiḥ
bindu-vājībha-ṣaḍ-bāṇā ubhayālaṅkṛti-grahāḥ (84)

śabda-alaṅkāra—with the ornaments of meaning; *saṁsṛṣṭyā*—by combining; *vāji*—seven [horses of the sun]; *sindhu*—four [oceans]; *mataṅgajaiḥ*—with eight [elephants of the directions]; *bindu*—two zeros (the shapes of two drops); *vāji*—seven [horses of the sun]; *ibha*—eight [elephants of the directions]; *ṣaḍ*—six; *bāṇāḥ*—five [arrows of Cupid]; *ubhaya-alaṅkṛti*—of *ubhaya alaṅkāras* (ornament of sound and ornament of meaning); *grahāḥ*—covers the amount.

By combining the total number of ornaments of meaning (104,907) with the total number of ornaments of sound (5,421), there is a grand total of 568,700,847 *ubhaya alaṅkāras.*

COMMENTARY

This section about the count of combinations of ornaments is not found in other treatises on poetics. An *ubhaya alaṅkāra* is one ornament which is both an ornament of sound and an ornament of meaning. An example is *punar-uktavad-ābhāsa.* The above theory stated by Kavi Karṇapūra was implied by Mammaṭa: *tad ayam anugrāhyānugrāhakatayā sandehena, eka-pada-pratipādyatayā ca vyavasthitatvāt tri-prakāra eva saṁkaro vyākṛtaḥ. prakārāntareṇa tu na śakyo vyākartum ānantyāt tat-prabhedānām iti pratipāditāḥ śabdārthobhaya-gatatvena traividhya-juṣo 'laṁkārāḥ.* (*Kāvya-prakāśa* 10.141)

Rasavat, and so on

8.316
rasavat-preya-ūrjasvi-samāhita-samākhyayā
rasālaṅkṛtayo 'py anyāś catasro rasa-poṣikāḥ (85)

rasavat-preyaḥ-ūrjasvi-samāhita—*rasavat, preyas, ūrjasvī,* and *samāhita; samākhyayā*—by the name of; *rasa*—of *rasa; alaṅkṛtayaḥ*—ornaments; *api*—although; *anyāḥ*—others; *catasraḥ*—four; *rasa*—of *rasa; poṣikāḥ*—nourishers.

Although *rasavat, preyas, ūrjasvī,* and *samāhita* are ornaments in the form of *rasa,* they enhance the *rasa.*

yatra rase sphuṭatayā śabdālaṅkāro 'rthālaṅkāro vā nirṇītuṁ na śakyate, kevalaṁ rasa-sāmagrī sphurati, tatra rasālaṅkārā eva boddhavyāḥ. te ca yathā-yogyam eva sambhavanti. śṛṅgāre preya ūrjasvī vīra-bībhatsa-raudreṣu anyāv anyeṣu. te 'pi sati sambhave śabdārthālaṅkārābhyāṁ saṁsṛṣṭau bhavantīty api jñeyam.

When neither an ornament of sound nor an ornament of meaning can be clearly pointed out in a *rasa,* that is to say only the ingredients of the *rasa* are apparent, then *rasavat, preyas, ūrjasvī,* and *samāhita* are only to be understood as ornaments in the form of a *rasa.* They occur in accordance with the suitability. *Preyas* occurs in *śṛṅgāra-rasa; ūrjasvī* in *vīra-rasa, bībhatsa-rasa* and *raudra-rasa;* and *rasavat* and *samāhita* occur in the other *rasas.* When they are in combination with ornaments of sound and with ornaments of meaning, they too become manifold.

COMMENTARY

Kavi Karṇapūra does not provide examples. His interpretations of *rasavat* and so on are quite different from those of other poetical theorists. This topic ends here.

Alaṅkāra-doṣa

8.317
athaiṣāṁ kathyate doṣaḥ (86a)

eṣāṁ śabdārthālaṅkārāṇām.

Now the faults related to ornaments of sound and to ornaments of meaning will be expounded.

8.318
vaiphalyaṁ vṛtty-ayogyatā
prasiddheś ca viruddhatvam
anuprāse mala-trayam (86bcd)

malo doṣaḥ.

In *anuprāsa* (alliteration), there are three faults:
- ♦ ***vaiphalya* (uselessness),**
- ♦ ***vṛtti ayogyatā* (also called *vṛtti-virodha,* placing adverse phonemes), and**
- ♦ ***prasiddhi-viruddha* (contrary to what is well-known).**

COMMENTARY

Viśvanātha Cakravartī glosses *vaiphalyam* (uselessness) as *apuṣṭārthatvam* (not nourishing the sense). The literary faults are mentioned in chapter ten. Mammaṭa says the faults in alliteration are included in those faults. According to him, *vaiphalya* is similar to *apuṣṭārtha* (irrelevant, “not nourishing the sense”) (10.110), *vṛtti ayogyatā* is the same as *pratilomākṣara* (adverse phonemes) (10.73), and *prasiddhi-viruddha* is the same as *prasiddhi-virodha* (contrary to what is well-known) (10.115) (*Kāvya-prakāśa* 10.142). This topic is mostly of interest to Sanskrit writers.

8.319
krameṇodāharaṇāni,

Examples are shown.

[This is an instance of *vaiphalya* (uselessness):]

dvandvaṁ dvandvaṁ vādayad-dundubhīnāṁ
nandad-vṛndaṁ vyomni vṛndārakāṇām
harṣotkarṣān nāka-mākanda-varṣaiḥ
sāndrānandaṁ nanda-sūnuṁ vavande

dvandvam dvandvam—two by two; *vādayat*—are resounding; *dundubhīnām*—by whom kettledrums; *nandat*—a joyful; *vṛndam*—multitude; *vyomni*—in the sky; *vṛndārakāṇām*—of demigods; *harṣa*—of joy; *utkarṣāt*—due to an upsurge; *nāka*—celestial; *mākanda*—of mango buds; *varṣaiḥ*—with showers; *sāndra*—condensed; *ānandam*—who has bliss; *nanda-sūnum*—the son of Nanda; *vavande*—praised.

A joyful legion of gods assembled in the sky and resounded pairs of kettledrums in unison. Due to an upsurge of joy, they extolled Nanda's blissful son by showering celestial mango buds on Him.

atra mākanda-śabdo niṣphalaḥ. atraiva "harṣotkarṣād indu-kunda-dyutīnāṁ" iti pāṭhe sarveṣāṁ devānāṁ śuklatvam aprasiddham. tena "śīdhu-syandāmanda-mandāra-varṣaiḥ" iti nyāyyaḥ pāṭhaḥ.

Here the word *mākanda* (mango buds) is fruitless. If the compound *nāka-mākanda-varṣaiḥ* (with showers of celestial mango buds) were replaced by: *indu-kunda-dyutīnām* ([gods] whose effulgence is bright like the moon or jasmine), the inconvenience would be that the brightness of the gods is not well-known (this is an instance of the third fault, *prasiddhi-viruddha*). Therefore the preferred option is to change the whole third line to: *śīdhu-syandāmanda-mandāra-varṣaiḥ* (with showers of abundant *pārijātas* that exude nectar). The reading is proper that way.

COMMENTARY

The gods' throwing mango buds is nothing special because mango buds are easily available on earth.

8.320
vṛtti-virodho yathā,

An example of *vṛtti-virodha*
(placing adverse phonemes):

prakāṇḍa-bhuja-daṇḍo 'yaṁ puṇḍarīkekṣaṇaḥ kṣaṇī
kuṇḍalodbhāsi-gaṇḍa-śrīḥ strī-maṇḍalam amaṇḍayat

prakāṇḍa—excellent; *bhuja*—arms; *daṇḍaḥ*—like poles; *ayam*—this well-known [Kṛṣṇa]; *puṇḍarīka*—are like lotuses; *īkṣaṇaḥ*—whose eyes; *kṣaṇī*—who has an opportunity; *kuṇḍala*—on the earrings; *udbhāsi*—shines; *gaṇḍa*—of whose cheeks; *śrīḥ*—the effulgence; *strī*—of ladies; *maṇḍalam*—a multitude; *amaṇḍayat*—adorned.

This renowned personality who has lotus eyes, lustrous cheeks that illuminate His earrings, and magnificent pole-like arms obtained an opportunity to adorn the young women.

atra śṛṅgāra-rase yā vṛttis tatrāyogyatvam.

Here the *vṛtti anuprāsa* is not suited to *madhura-rasa.*

COMMENTARY

The *vṛtti anuprāsa* in this verse is conducive to *ojas* (vigor), not to *mādhurya* (sweetness), the underlying topic. Here the *ojas* is mostly in reference to the sounds *ṇḍ* and *kṣ,* but they do not refer to any meaning in the scope of *ojas.*

8.321
pāda-traya-gatatvena
yamanaṁ yamakasya tu
aprayuktatayā doṣaḥ (87abc)

pāda-traya—in three lines of a verse [only]; *gatatvena*—on account of occurring; *yamanam*—the limitation; *yamakasya*—of a *yamaka; tu*—but; *aprayuktatayā*—because of unusualness; *doṣaḥ*—a fault.

A *yamaka* in only three lines of a verse is considered faulty.

8.322
yathā,

For example:

rādhaiva saubhāgya-vidhau ***sa-mānā***
na kāpi tasyā ramaṇī ***samānā***
mayūkha-jālena hi hīrakāṇāṁ
bhavanti muktā-rucayaḥ ***samā nā***

rādhā—Rādhā; *eva*—only; *saubhāgya*—grace; *vidhau*—in regard to creating; *sa-mānā*—who has pride; *na*—not; *kā api*—any; *tasyāḥ*—to Her; *ramaṇī*—ladylove; *samānā*—similar; *mayūkha*—of rays; *jālena*—with a multitude; *hi*—indeed; *hīrakāṇām*—of diamonds; *bhavanti*—are; *muktā*—of pearls; *rucayaḥ*—the rays; *samāḥ*—similar; *nā*—not.

Only Rādhā can be proud of exhibiting grace. No other ladylove is equal to Her. Indeed, pearls are not as radiant as diamonds.

8.323

upamāyāṁ tu hīnatā ādhikyaṁ ca bhavej jāti-
pramāṇābhyāṁ tadāpi saḥ (87def)
liṅgasya vacanasyāpi kālasya puruṣasya ca
vidhy-āder api bhede cāsāmyāsambhāvyayor api (88)

ca-kārād dharma-gatāpi hīnatādhikatā ceti trayodaśopamā-doṣāḥ.
upamāyām—in regard to simile; *tu*—but; *hīnatā*—inadequacy; *ādhikyam*—excessiveness; *ca*—and; *bhavet*—is; *jāti-pramāṇābhyām*—in terms of category and size; *tadā*—then; *api*—also; *saḥ*—that [fault]; *liṅgasya*—of gender; *vacanasya*—of the number; *api*—and; *kālasya*—of the time; *puruṣasya*—of the person; *ca*—and; *vidhi-ādeḥ*—of the enjoinment and so on; *api*—and; *bhede*—in regard to a difference; *ca*—and; *asāmya*—and dissimilarity; *asambhāvyayoḥ*—in regard to an impossibility; *api*—also.

In *upamā* (simile), there are thirteen faults:

1. **Inadequacy of category,**
2. **Inadequacy of size,**
3. **Excessiveness of category,**
4. **Excessiveness of size,**
5. **Difference in number (singular, dual, or plural),**
6. **Difference in gender,**
7. **Difference in time (the tense),**
8. **Difference in the person (first, second, or third person),**
9. **Discrepancy in the enjoinment, and so on,**
10. **Incongruity in terms of dissimilarity,**
11. **Incongruity in terms of impossibility,**
12. **Lacking an element in common, and**
13. **One-sided addition of an element in common.**

8.324

krameṇodāharaṇāni,

Examples are in order:

devo 'yaṁ puṣpa-kodaṇḍaś caṇḍāla iva dāruṇaḥ

devaḥ—demigod; *ayam*—this; *puṣpa-kodaṇḍaḥ*—Cupid ("he has a flower bow"); *caṇḍālaḥ*—an outcaste; *iva*—like; *dāruṇaḥ*—harsh.

This god, Cupid, is harsh like an outcaste.

atra jātyā hīnatā. "caṇḍāṁśur iva tāpa-kṛt" iti yuktam.

There is inadequacy in terms of category. A proper replacement is: *caṇḍāṁśur iva tāpa-kṛt,* "[This god, Cupid,] scorches like the sun."

COMMENTARY

Someone might wonder whether a poet would actually compare Cupid to an outcaste. Here Kavi Karṇapūra refers to Daṇḍī, who wrote: *kāmaṁ kandarpa-cāṇḍālo mayi vāmākṣi nirdayaḥ, tvayi nirmatsaro diṣṭyety agrāmyo 'rtho rasāvahaḥ,* ""Girl with beautiful eyes, toward me the outcaste called Cupid is merciless at will. Due to fate, he has no malice toward you." In this way a meaning that is not vulgar conveys relishment" (*Kāvyādarśa* 1.64). Bhoja reiterated Daṇḍi's verse (*Sarasvatī-kaṇṭhābharaṇa* 5.6).

8.325

indur eṣa sudhā-bindur iva sarva-rasāyanaḥ

induḥ—moon; *eṣaḥ*—this; *sudhā*—of nectar; *binduḥ*—a drop; *iva*—like; *sarva*—for everyone; *rasa-ayanaḥ*—a tonic.

Like a drop of nectar, this moon is a tonic for everyone.

atra pramāṇa-hīnatā. "indur eṣa sudhā-sindhos taraṅga iva raṅga-daḥ" iti yuktam.

That is inadequacy of size. An appropriate substitution is: *indur eṣa sudhā-sindhos taraṅga iva raṅga-daḥ,* "This moon gives pleasure like the waves of an ocean of nectar."

8.326
caṇḍāla mā khidas tvaṁ tu bhū-deva iva pāvanaḥ

caṇḍāla—O outcaste; *mā akhidaḥ*—don't be dejected; *tvam*—you; *tu*—also; *bhū-devaḥ*—a Brāhmaṇa; *iva*—like; *pāvanaḥ*—pure.

Hey outcaste, don't be dejected. You too are pure like a Brāhmaṇa.

atra jātyādhikyam. "viṣṇu-bhaktatayā śuciḥ" iti śuddham.

There is excessiveness in terms of category. A sound replacement is: *viṣṇu-bhaktatayā śuciḥ,* "[You too are] pure since you're a Vaiṣṇava."

8.327
stanau te himavad-vindhyau pāvanaṁ madhyam etayoḥ
satyam etat kintu bhūri tayor naivāṇu cānayoḥ

stanau—two breasts; *te*—your; *himavat-vindhyau*—[are] the Himālayas and the Vindhya Hills[428]; *pāvanam*—pure; *madhyam*—the middle[429]; *etayoḥ*—of these two; *satyam*—true; *etat*—this [is]; *kintu*—but; *bhūri*—huge; *tayoḥ*—between those two [the Himālayas and the Vindhya Hills]; *na*—not; *eva*—certainly; *aṇu*—an atom; *ca*—and; *anayoḥ*—between these two [breasts].

Your breasts are like the Himālayas and the Vindhyas. Granted, the area between these two is holy, but the area between these mountains is huge whereas the space between your two breasts does not comprise even an atom.

atra pramāṇādhikyam. **There is excessiveness of size.**

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428 Himavān is a name of the Himālayas (*Amara-koṣa* 2.3.3).
429 Amara Siṅgh stated: *āryā-vartaḥ puṇya-bhūmir madhyaṁ vindhya-himālayoḥ,* "The place between the Vindhyas and the Himālayas is called *āryāvarta* (*ārya-āvarta*), and *puṇya-bhūmi.*" (*Amara-koṣa* 2.1.8)

8.328

pātālam iva nābhis te satyaṁ su-mukhi rādhike
tasyā utthita-kālāhir eva te roma-mañjarī

pātālam—Pātāla; *iva*—like; *nābhiḥ*—navel; *te*—Your; *satyam*—true; *su-mukhi*—O beautiful-faced girl; *rādhike*—O Rādhikā; *tasyāḥ*—from it; *utthita*—that has arisen; *kāla*—the black; *ahiḥ*—snake; *eva*—only; *te*—Your; *roma-mañjarī*—row of hairs.[430]

O Rādhikā, girl with a lovely face, in truth Your navel is deep like the Pātāla planet and Your row of hairs next to it is like an erect black snake.

atrāpi tathā. **Here also there is excessiveness of size.**

8.329

A sound replacement is:

satyaṁ kūpa ivāyaṁ te rādhike nābhi-maṇḍalam
roma-rājir apīyaṁ te taj-jaloddhāra-rajju-vat

iti śuddham.
satyam—true; *kūpaḥ*—a well; *iva*—like; *ayam*—this; *te*—of Yours; *rādhike*—O Rādhikā; *nābhi*—in the form of the navel; *maṇḍalam*—the circle; *roma*—of hair; *rājiḥ*—row; *api*—even; *iyam*—this; *te*—of Yours; *tat*—in that [well]; *jala*—the water; *uddhāra*—for drawing out; *rajju-vat*—like a rope.

Rādhikā, in truth Your navel is deep like a well, and Your row of hairs is like a rope for drawing water.

8.330

kalpa-vallīva rājante rādhā-sakhyo guṇādhikāḥ

kalpa—wish[-fulfilling]; *vallī*—a creeper; *iva*—like; *rājante*—shine (look resplendent); *rādhā-sakhyaḥ*—Rādhā's friends; *guṇa*—of qualities; *adhikāḥ*—who have an abundance.

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430 Viśvanātha Cakravartī glosses *roma-mañjarī* as *romāvalī.*

Rādhā's confidantes have many virtues and are resplendent like a desire creeper.

iti vacana-bhede 'śuddham. "kalpa-vallya ivābhānti" iti śuddham.

This is faulty since there is a difference in number. A good substitution is: *kalpa-vallya ivābhānti,* "They are resplendent like desire creepers."

8.331

cintā-ratnānīva rādhe guṇās te khañjanekṣaṇe

cintā-ratnāni—cintāmaṇis (wish-fulfilling jewels); *iva*—like; *rādhe*—O Rādhā; *guṇāḥ*—qualities; *te*—Your; *khañjana-īkṣaṇe*—O You whose eyes are like *khañjana* birds.

Rādhā, O You whose eyes are like *khañjana* birds, Your qualities are like *cintāmaṇi* jewels.

atra liṅga-bhedaḥ. "cintāmaṇīnāṁ khani-vad rādhe tava guṇāvaliḥ" iti śuddham.

There is a difference of gender (*guṇa,* quality, is masculine whereas *ratna,* jewel, is neuter). A flawless replacement is: *cintāmaṇīnāṁ khani-vad rādhe tava guṇāvaliḥ,* "Rādhā, Your qualities are like a mine of *cintāmaṇi* jewels. "

8.332

vrajaṁ viśan nanda-sutaḥ pradoṣe
vrajāṅganānāṁ mudam ātatāna
rathyāṁ balārāti-dig-aṅganāyāḥ
kumudvatīnām iva śīta-raśmiḥ

vrajam—the cowherd village; *viśan*—while entering; *nanda-sutaḥ*—Nanda's son; *pradoṣe*—in the evening; *vraja-aṅganānāṁ*—of the ladies of Vraja; *mudam*—the bliss; *ātatāna*—expanded; *rathyām*—the path; *bala-ārāti*—of Indra (the enemy of Bala); *dig-aṅganāyāḥ*—of the direction in the form of a lady; *kumudvatīnām*—of the night-blooming lotuses; *iva*—like; *śīta-raśmiḥ*—the moon.

By entering the cowherd village in the late afternoon, Nanda's son increased the *gopīs'* bliss like the moon enters the pathway of the eastern direction and increases the joy of night lotuses.

atra kāla-bhedas tenāśuddham. "vrajāṅganānāṁ bhavati pramodī" iti śuddham.

There is a difference of time. The second line should be changed to: *vrajāṅganānāṁ bhavati pramodī,* "[Nanda's son] delights the *gopīs*."

COMMENTARY

Viśvanātha Cakravartī comments that the verb *ātanoti,* "[like the moon] expands [bliss]" should be added (*Subodhinī*). The fault is that *ātatāna,* in the verse, is in the past tense. That type of fault is specifically illustrated below.

8.333

bhāsi tvaṁ kalpa-vallīva sarva-kāma-phala-pradā

bhāsi tvam—you shine; *kalpa-vallī*—a desire creeper; *iva*—like; *sarva-kāma*—of all desires; *phala*—the result; *pradā*—gives.

You are resplendent like a desire creeper that fulfills all yearnings.

atra puruṣa-bhedas tenāśuddham. "kalpa-vallīva bhavatī bhāti sarva-phala-pradā" iti śuddham.

There is a difference in terms of person (the second person and the third person are used, but the verb only matches the second person). A proper substitution is: *kalpa-vallīva bhavatī bhāti sarva-phala-pradā.* (The mening is the same.)

COMMENTARY

The pronoun *tvam* (you) is replaced by the pronoun *bhavatī* (you), since a verb connected with the pronoun *bhavat[ṛ]* is conjugated in the third person. Or else, in the original wording the verb *bhāti* would have to be added.

8.334

kṛṣṇe pravahatu prītis tava gaṅgeva santatam

kṛṣṇe—toward Kṛṣṇa; *pravahatu*—may it flow; *prītiḥ*—love; *tava*—your; *gaṅgā*—the Gaṅgā river; *iva*—like; *santatam*—continuously.

May your love always flow toward Kṛṣṇa like the Ganges flows.

ity atra vidhy-ādi-bhedaḥ, tenāśuddham. "gaṅgeva pravahad-rūpā tava kṛṣṇe sadā ratiḥ" iti śuddham. ādi-śabdād anumatir api. asāmye, yathā—"grathnāmi kāvya-śaśinaṁ vitatārtha-raśmim" ity atra kāvya-śaśinoḥ kenāpy aṁśena sāmyaṁ nāsti. evam artha-raśmyoś ca.

There is a discrepancy in the enjoinment.[431] Thus it is faulty. An appropriate replacement is: *gaṅgeva pravahad-rūpā tava kṛṣṇe sadā ratiḥ,* "Your constant love for Kṛṣṇa is like the ever flowing Ganges."

The word *ādi* (and so on) (in this *vṛtti* and in text 8.323) refers to *anumati* (giving permission).[432]

This is an example of *asāmya* (dissimilarity): *grathnāmi kāvya-śaśinaṁ vitatārtha-raśmim,* "I string together a *kāvya* book that is like the moon, whose rays are like expanded meanings" (*Kāvyālaṅkāra-sūtra-vṛtti* 4.2.16). Here there is no fraction of a similarity between *kāvya* and the moon, nor between a meaning and a ray.

8.335

asambhāvyaṁ yathā,

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431 The discrepancy is made clear by Viśvanātha Cakravartī in his rendering of the verse: *yathā gaṅgā sadā vahati, tathā kṛṣṇe tava prītir vahatu* (As the Gaṅgā always flows, so may your love flow to Kṛṣṇa). The Ganges is already flowing whereas the flow of love is yet to be established.

432 Here the term *anumati* denotes the sense of *atisarga,* one of the meanings of the imperative tense (HNV 715).

An example of *asambhāvya* (impossibility):

tavānanād idaṁ rādhe nirgataṁ madhuraṁ vacaḥ
ānandayati me karṇau candrād iva madhu kṣarat

tava—of Yours; *ānanāt*—from the mouth; *idam*—this; *rādhe*—O Rādhā; *nirgatam*—gone away; *madhuram*—sweet; *vacaḥ*—speech; *ānandayati*—delights; *me*—my; *karṇau*—two ears; *candrāt*—from the moon; *iva*—like; *madhu*—honey; *kṣarat*—flowing.

Rādhā, these sweet words emanating from Your mouth delight my ears like honey flowing from the moon.

candrān madhu-kṣaraṇam asambhāvyam. karṇayor api madhuna ānandakatvam asambhāvyam. "āsvādyatvam atīvaiti padmād iva madhu kṣarat" iti śuddham.

Honey cannot flow from the moon nor can honey delight the ears, so the second half of the verse should be changed to: *āsvādyatvam atīvaiti padmād iva madhu kṣarat.* In that way the verse means: "Rādhā, these sweet words emanating from Your mouth are extremely relishable, like honey exuding from a lotus."

8.336
dharma-hīnatā yathā,

This illustrates the inadequacy of a common element:

sa pīta-vāsāḥ śikhi-piccha-maulir viloka-hāro harir uccakāśe
taḍil-latā-śakra-śarāsanābhyāṁ vibhūṣito navya ivāmbuvāhaḥ

saḥ—He; *pīta*—is yellow; *vāsāḥ*—whose cloth; *śikhi*—of a peacock; *piccha*—is the tail feather; *mauliḥ*—whose crest; *viloka*—glances; *hāraḥ*—who takes away; *hariḥ*—Hari; *uccakāśe*—shone (appeared resplendent); *taḍit-latā*—forked lighning; *śakra-śarāsanābhyām*—with Indra's bow; *vibhūṣitaḥ*—adorned; *navyaḥ*—new; *iva*—like; *ambu-vāhaḥ*—a cloud ("it carries water").

Hari is resplendent. Like a new raincloud adorned with lightning and a rainbow, He wears a yellow cloth, His crest is a peacock's tail feather, and He catches the eye.

atra "viloka-hāraḥ" ity asya balākā-rūpa-dharma-hīnatā. tena "vibhūṣyamāṇaḥ kṣaṇa-rocir-indra-dhanur-balākābhir ivāmbuvāhaḥ."

Here a crane, the element that would match "He catches the eye", is missing. This is the replacement: *vibhūṣyamāṇaḥ kṣaṇa-rocir-indra-dhanur-balākābhir ivāmbuvāhaḥ,* "like a raincloud adorned with a lightning flash, a rainbow, and a crane."

8.337

dharmādhikyaṁ yathā,

An example of the excessiveness of a common element:

cāmīkarābhaṁ vasanaṁ vasānaḥ
śikhaṇḍa-cūḍo harir ābabhāse
vibhūṣyamāṇaḥ kṣaṇa-rocir-indra-
dhanur-balākābhir ivāmbuvāhaḥ

cāmīkara—like gold; *ābham*—which shines; *vasanam*—a cloth; *vasānaḥ*—wearing; *śikhaṇḍa*—is a peacock's tail; *cūḍaḥ*—whose crest; *hariḥ*—Hari; *ābabhāse*—shone (i.e. appeared resplendent); *vibhūṣyamāṇaḥ*—being adorned; *kṣaṇa-rociḥ*—lightning (instant flash); *indra-dhanuḥ*—a rainbow; *balākābhiḥ*—with cranes; *iva*—like; *ambu-vāhaḥ*—a rain cloud.

Wearing a golden garment, Hari, who has a peacock feather crest, shone like a raincloud adorned with a lightning flash, a rainbow, and a crane.

atra balākā-rūpa-dharmādhikyam.

Here the excessiveness of a common element is that a crane is mentioned.

8.338
sārūpye liṅga-bhedas tu na doṣo na ca vā guṇaḥ (89)

*sārūpye—w*hen there is sameness of form; *liṅga*—in regard to the gender; *bhedaḥ*—difference; *tu*—nut; *na*—not; *doṣaḥ*—a fault; *na*—not; *ca*—and; *vā*—either; *guṇaḥ*—a quality.

However, when there is sameness of form, the difference in gender is neither a fault nor a quality.

sārūpyaṁ bhinna-liṅgatve 'py ekākāratvam.

Sameness of form means having the same grammatical form even when the genders are different.

8.339
yathā,
mahā-ratnair iva guṇaiḥ kṛṣṇa-ratnākaro bhavān
tavāmṛtam iva svāduṁ vyāhāraṁ vedmi rādhike

mahā-ratnaiḥ—large jewels; *iva*—like; *guṇaiḥ*—with qualities; *kṛṣṇa-ratna-ākaraḥ*—Kṛṣṇa's jewel mine; *bhavān*—You; *tava*—Your; *amṛtam*—nectar; *iva*—like; *svādum*—is delectable; *vyāhāram*—speech; *vedmi*—I know; *rādhike*—O Rādhikā.

Rādhikā, I know Your speech is delectable like nectar. Since Your qualities are like large jewels, You are a jewel mine for Kṛṣṇa.

COMMENTARY

Speech (*vyāhāra*) is compared to nectar (*amṛtam*): *Vyāhāra* is masculine whereas *amṛta* is neuter, but in the second case singular the case ending is the same. Similarly, the qualities (*guṇa*) are compared to jewels (*ratnam*): *Guṇa* is masculine whereas *ratna* is neuter, but in the third case plural the ending is the same.

8.340
utprekṣāyāṁ yathā-śabdaḥ (90a)

In *utprekṣā* (fanciful assumption), the usage of the word *yathā* (as) is faulty.

duṣṭa ity arthaḥ. yathā-śabdasya kevalaṁ sādharmya-mātra-paryavasāyitvād avācakatvam utprekṣāyāḥ. tasyās tu nūnam, manye, dhruvam ity-ādayo vācakāḥ.

The word *yathā* does not express *utprekṣā,* since *yathā* only amounts to a mere similarity. However, the following terms convey *utprekṣā: nūnam* (indeed), *manye* (I think), *dhruvam* (certainly), and so on.

8.341
udāharaṇam,
citte dravati toyena pūryate nayana-dvayam
priyayoś citta-nayane saṁvāda-cature yathā

citte—when the heart; *dravati*—melts; *toyena*—with water; *pūryate*—are filled; *nayana*—of eyes; *dvayam*—the pair; *priyayoḥ*—of the two lovers; *citta*—the heart; *nayane*—and the eyes; *saṁvāda*—at conversing; *cature*—expert; *yathā*—as.

When the heart melts, the eyes become filled with tears, as (as though) the heart and the eyes of the two lovers were expert at conversing with each other.

atra yathā-śabda utprekṣāyā avācakaḥ. tena "saṁvāda-cature iva" "saṁvāda-cature dhruvam" iti vā śuddham.

The word *yathā* is not expressive of an *utprekṣā.* Therefore, the words *saṁvāda-cature yathā* should be modified to either *saṁvāda-cature iva* or *saṁvāda-cature dhruvam*.

8.342
evam anye ’pi sūkṣmataḥ (90b)

evam anye sūkṣmatamā alaṅkāra-doṣāḥ santi, teṣāṁ kecid agre doṣa-vivaraṇe darśayiṣyante.
evam—similarly; *anye*—other [faults]; *api*—also; *sūkṣmataḥ*—on account of being subtle.

Similarly, there are other, subtler faults in ornaments. Some of them will be shown later, in the treatment of literary faults.

ity alaṅkāra-kaustubhe ’rthālaṅkāra-nirūpaṇo nāma aṣṭamaḥ kiraṇaḥ.

Thus ends the eighth ray in *Alaṅkāra-kaustubha,* entitled “a disquisition on ornaments of meaning.”

Ninth Ray

The Styles

9.1

atha rīti-nirṇayaḥ. atha "su-saṁsthānaṁ rītiḥ" iti yad uktaṁ sā hi lakṣaṇā kiyat-prakārā veti tām eva darśayati—

In the description of the Kāvya-puruṣa, it was said that the style is the pose (1.7). "But what is the definition? And does it have subvarieties?" Therefore he shows the definition:

rītiḥ syād varṇa-vinyāsa-viśeṣo guṇa-hetukaḥ (1)

A style is a distinct placement of phonemes which is caused by a *guṇa.*

guṇās tūktāḥ. varṇa-vinyāsa-viśeṣa iti varṇānāṁ rasānuguṇa-guṇānurodhopādhika-racanā-viśeṣa ity arthaḥ. yadyapi guṇa-vivekenaiva sa labhyate, tathāpi tad-viśeṣa-bodhārthaṁ rīti-kiraṇa ārabhyate.

The *guṇas* were mentioned. The sense of "a distinct placement of phonemes" is: "a distinct construction whose essential characteristics are in conformity with the *guṇa* which is suitable to the *rasa.*" Although the understanding of the constructions was already obtained by a discussion on the *guṇas,* the chapter on the styles is begun to give details on specific types of constructions.

9.2

vaidarbhy-ādi-viśeṣeṇa caturdhā sā nigadyate (2)

There are four kinds of style, because of special varieties such as Vaidarbhī.

sā rītiḥ, vaidarbhī pāñcālī gauḍī lāṭīti catur-vidhā. tāsāṁ lakṣaṇam āha—

The four styles are Vaidarbhī, Pāñcālī, Gauḍī and Lāṭī. He defines them:

9.3

avṛttir alpa-vṛttir vā samasta-guṇa-bhūṣitā
vaidarbhī sā tu śṛṅgāre karuṇe ca praśasyate (3)

avṛttiḥ—one in which there is no compound; *alpa-vṛttiḥ*—one in which there are short compounds; *vā*—or; *samasta-guṇa-bhūṣitā*—adorned with all the *guṇas; vaidarbhī—rīti* named Vaidarbhī ("existing in Vidarbha"); *sā*—that; *tu*—only; *śṛṅgāre*—in *śṛṅgāra-rasa; karuṇe*—in *karuṇa-rasa; ca*—and; *praśasyate*—is highly approved.

The Vaidarbhī has all the *guṇas.* Either there is no compound or the compounds are short. Only the Vaidarbhī is very appropriate in *śṛṅgāra-rasa* and in *karuṇa-rasa.*

samasta-guṇeti guṇās trayo vā daśa vā.

"All the *guṇas*" means either the three or the ten.

COMMENTARY

Kavi Karṇapūra's methodology of *rīti* is unique. Vāmana says the Vaidarbhī has all the *guṇas.* Most rhetoricians agree that the Vaidarbhī is simply the construction of the well-known *mādhurya-guṇa* (sweet phonemes, and either no compound or short compounds) and the Gauḍī is the construction of *ojas guṇa.*

9.4
yathā,

An example of Vaidarbhī in *śṛṅgāra-rasa:*

ālokanaṅ kuṭilitena vilocanena
sambhāṣaṇañ ca vacasā manasārdham ardham
līlā-mayasya vapuṣaḥ prakṛtis taveyaṁ
rādhe kramo na madanasya na vā madasya

ālokanam—looking; *kuṭilitena*—made crooked; *vilocanena*—by a glance; *sambhāṣaṇam*—conversation; *ca*—and; *vacasā*—by speech; *manasā*—by the mind; *ardham*—half; *ardham*—half; *līlā-mayasya*—consisting of pastimes; *vapuṣaḥ*—of the body; *prakṛtiḥ*—nature; *tava*—of Yours; *iyam*—this; *rādhe*—O Rādhā; *kramaḥ*—the sequence; *na*—not; *madanasya*—of Cupid; *na vā*—nor; *madasya*—of excessive delight.

Rādhā, You habitually cast a look with a crooked glance, and Your expressions are half vocal and half psychological. Such is the nature of Your flirtatious body. This is neither the normal procedure of Cupid nor the usual sequence of a state of intoxication.

atrāvṛttir alpa-vṛttiś ca. ṅku-mbhāñceti mādhurya-vyañjakā varṇāḥ. ardham ardham ity ojo-vyañjakau dvau, artha-vaiśadyaṁ prasādaḥ, aniṣṭhuratvaṁ su-kumāratā, ity-ādi-samasta-guṇāḥ.

Here for the most part there is no compound. The only compound is short. The phonemes *ṅk, mbh,* and *ñc* suggest sweetness. Only two phonemes suggest *ojas,* in: *ardham ardham. Prasāda* occurs since the overall meaning from the structure of the words is clear. There is *sukumāratā* (softness) because there is no harsh sound. The list goes on. Thus all the *guṇas* are present.

9.5
na kevalam iyaṁ tathā-vidha-varṇa-vinyāsād vṛtty-abhāvāc ca vaidarbhī, api tv artha-gataudāryeṇāpi. anyathā,

However, the Vaidarbhī does not take place merely because of such a placement of phonemes and because of the absence of compounding. Rather, the meaning must be noble. This is a counterexample:

madanena madena cālaso
vanitābhir janitātilālasaḥ
atimañjuni kuñja-mandire
ramate 'sau sakhi nanda-nandanaḥ

madanena—because of Cupid; *madena*—because of rapture; *ca*—and; *alasaḥ*—lazy; *vanitābhiḥ*—by women; *janita-atilālasaḥ*—He whose intense longing was generated; *atimañjuni*—very lovely; *kuñja-mandire*—in the place which is a pleasure grove; *ramate*—takes pleasure; *asau*—He; *sakhi*—O confidante; *nanda-nandanaḥ*—Nanda's son.

Sakhī, **Kṛṣṇa is lazy because of love and rapture, and His intense eagerness was caused by the women. Now He takes pleasure in the exquisite pleasure grove.**

ity atrālpa-vṛttitvāt tathā-vidha-varṇa-vinyāsopādhi-guṇa-traya-vattvāc ca vaidarbhī yadyapi, tathāpi tathā-vidhārthaudāryābhāvān na tathā śobhate.

Here the Vaidarbhī is not resplendent because although it takes place since there is no long compound and since the composition includes three *guṇas* whose characteristics are such a placement of phonemes, the meaning is not noble.

9.6

pāko 'py asyāḥ sahāyaḥ syād āmra-vārttāku-pāka-vat (4)

The Vaidarbhī has an assistant: The type of development. It is either like a mango or like an eggplant.

asyā vaidarbhyāḥ pāko nirvāhaḥ. sa ca dvi-vidhaḥ—rasāla-pāko vārttāku-pākaś ceti. rasāla-pāka eva sahāyaḥ syāt śobhā-karatvāt, netaraḥ.

The term development means the way the style is carried out. There are two kinds: development like a mango and development like an eggplant. Only the first one is an assistant because it creates splendor. The second one is not like that.

9.7
pūrva-pūrva-daśāyāś ced uttarottara-ramyatā
tadā rasāla-pākaḥ syād viparīte tad-anyakaḥ (5)

If delightfulness keeps increasing from beginning to end, that is development like a mango. The opposite is development like an eggplant.

krameṇodāharaṇāni—"ālokanaṅ kuṭilitena" ity-ādau caturtha-caraṇe rasāla-pākaḥ. tatraiva yadi "līlā-mayasya vapuṣas tava rādhike yaḥ, kopa-kramo nu sahajaḥ kim u kṛtrimo vā." atra satyām api vaidarbhyāṁ pākena vārttāku-pākatā, tenāsyā virasatvam. evaṁ chando 'py asyāḥ sahāyatāṁ vyanakti, tac ca vasanta-tilakopendra-vajrādi. yathā "etāni tāni nalinī vipināni vāpyām" ity-ādi, yathā "ālokanaṅ kuṭilitena" ity-ādi ca.

Examples are shown in order. The development like a mango occurs in the last sentence of text 9.4. But if it were changed to: "Is this the way You get angry or are You just faking it?", the Vaidarbhī would be tasteless because the development like an eggplant would take place.

The type of meter too assists the Vaidarbhī. Such meters are *vasanta-tilaka, upendra-vajrā,* and so on. Instances of Vaidarbhī in the *vasanta-tilaka* meter are texts 5.168 and 9.4.

9.8
yathā ca,
na vāg-minaḥ santi katīha bhū-tale
bhavanti sarve na hita-priyoktayaḥ
mayūra-mukhyāḥ kati bhānti patriṇaḥ
paraṁ pikā eva ruvanti pañcamam

na—not; *vāk-minaḥ*—those who have speech (in an eminent way); *santi*—are; *kati*—how many; *iha*—here; *bhū-tale*—on the face of the earth; *bhavanti*—are; *sarve*—everyone; *na*—not; *hita-priya-uktayaḥ*—those whose words are beneficial and pleasing; *mayūra-mukhyāḥ*—the foremost of which are the peacocks; *kati*—a few; *bhānti*—are resplendent; *patriṇaḥ*—birds; *param*—but; *pikāḥ*—the cuckoos; *eva*—only; *ruvanti*—make the sound; *pañcamam*—the fifth.

Aren't there quite a few eloquent speakers here on earth? And isn't everyone a sympathizer or a sweet talker every now and then? Moreover, a few birds, the best ones being the peacocks, are resplendent. But only the cuckoos sing the fifth note.

atrāpi "ruvanti pañcamam" ity anusvāras tathā-vidhaṁ naujo badhnāti, gurur apy ayaṁ klība-vad bhāsate. tena "na bhānti kiṁ keki-mukhyāḥ khagāḥ pikāḥ, parañ ca te pañcama-gāna-cañcavaḥ" ity eva śobhate.

Although there is an *anusvāra* in the fourth line: *ruvanti pañcamam,* it is unable to nullify those instances of *ojas* (in *sarve, priyokta, patriṇaḥ*). That single *anusvāra* acts like a great man who is a eunuch. The reading would be better as: *parañ ca te pañcama-gāna-cañcavaḥ,* "But only the cuckoos are known to sing the fifth note."

9.9

ādi-śabdāt rathoddhatādi ca. yathā,

Other meters that assist the Vaidarbhī are *rathoddhata* and so on. For example:

gāhate gahanam īhatetarām
ardham ardham abhirāmam īhitam
bhāsate vacanam unmadākulaṁ
ko'yam indu-mukhi megha-meduraḥ

gāhate—enters deeply; *gahanam*—the deep part; *īhate-tarām*—often endeavors; *ardham*—halfway; *ardham*—halfway;

abhirāmam—agreeably; *īhitam*—what is desired; *bhāsate*—speaks; *vacanam*—words; *unmada*—extravagance; *ākulam*—abounding in; *kaḥ*—who?; *ayam*—this; *indu-mukhi*—O moon-faced woman; *megha*—[like] a cloud; *meduraḥ*—smooth.

Moon-faced girl, who is this youth, smooth like a cloud, that penetrates the deep part of the woodland? Often, He agreeably endeavors to do things halfway. And He speaks very extravagant words.

9.10

yathā vā,

Another example of Vaidarbhī in the *rathoddhata* meter:

indu-nindi-vadanaṁ mṛdu-smitaṁ
kañja-gañji-nayanaṁ su-nāsikam
snigdha-mugdha-vacanaṁ navaṁ navaṁ
megha-meduram upāsmahe mahaḥ

indu—the moon; *nindi*—rebukes; *vadanam*—its mouth; *mṛdu*—is gentle; *smitam*—its smile; *kañja*—lotuses; *gañji*—belittle; *nayanam*—its eyes; *su-nāsikam*—it has a beautiful nose; *snigdha*—are affectionate; *mugdha*—and innocently charming; *vacanam*—its words; *navam navam*—ever fresh; *megha*—like a cloud; *meduram*—smooth; *upāsmahe*—we revere; *mahaḥ*—an effulgence.

We revere an ever-fresh effulgent entity: Its face rebukes the moon, it has a gentle smile, its eyes belittle lotuses, it has a beautiful nose, its words are affectionate and charming, and it has a cloud-like sheen.

anyatra chandasi tathā-vidha-racanāyām api vaidarbhī na tathā camatkaroti. yathā "vaidarbhī garbhiṇīva sphurati rasa-mayī kāma-sū rukmiṇīva" iti chando-doṣān na tathā su-raseti. etac chandas tu gauḍy-anukūlam. yathā—"gauḍī gāḍhopagūḍha-prakaṭa-haṭha-ghaṭā-garva-garbheva gaurī."

However, the Vaidarbhī is not so astonishing when the meter is other than those mentioned above, even when the construction is the same. For instance: *vaidarbhī garbhiṇīva sphurati rasa-mayī kāma-sū rukmiṇīva,* "The Vaidarbhī is lovely like a pregnant woman, and a heart-ravishing woman is sexy like Rukmiṇī." Here the Vaidarbhī is not relishable because the meter is off. Rather, this meter (*srag-dharā*) is favorable to Gauḍī. This is another example in that meter, in the Gauḍī: *gauḍī gāḍhopagūḍha-prakaṭa-haṭha-ghaṭā-garva-garbheva gaurī,* "The Gauḍī is like Gaurī whose inner pride is the form of much obstinacy which is both deeply hidden and manifest."

9.11

kathā-prāyo hi yatrārtho mādhurya-prāyako guṇaḥ
na gāḍhatā na śaithilyaṁ sā pāñcālī nigadyate (6)

kathā-prāyaḥ—which mostly involves a conversation (or a narrative); *hi*—only; *yatra*—in which [style]; *arthaḥ*—the meaning; *mādhurya-prāyakaḥ*—sweet for the most part; *guṇaḥ*—is a quality; *na*—no; *gāḍhatā*—dense construction; *na*—no; *śaithilyam*—relaxed structure; *sā*—that; *pāñcālī*—Pāñcālī; *nigadyate*—is called.

When most of the meanings are sweet and the contruction is neither pompous nor slack, that style is the Pāñcālī. Usually it involves a conversation.

COMMENTARY

Vāmana (c. 800 CE) introduced the Pāñcālī in poetical theory. In his system, there are only three styles. His Pāñcālī is the construction of softness: *mādhurya-saukumāryopapannā pāñcālī* (*Kāvyālaṅkāra-sūtra* 1.2.13). Subsequent poetical rhetoricians added a fourth style, Lāṭī. Some of them redefined the Pāñcālī. Kavi Karṇapūra, for example, says the Lāṭī is the construction of softness. Moreover, Kavi Karṇapūra could have said that his intermediary *ojas* (6.27) is a subvariety of Pāñcālī. For instance, Viśvanātha Kavirāja cites Bhoja's opinion that the Pāñcālī is between the Vaidarbhī and the Gauḍī: *samasta-pañcaṣa-padām ojaḥ-kānti-guṇānvitām, madhurāṁ sukumārāṁ ca pāñcālīṁ kavayo viduḥ.*

“Poets know that the Pāñcālī is sweet and soft, has compounds of five or six words, and has *ojas guṇa* and *kānti-guṇa* (elegance).” (*Sarasvatī-kaṇṭhābharaṇa* 2.30) (*Sāhitya-darpaṇa* 9.4)

9.12
yathā,

An example of Pāñcālī:

kānte kāṁ prati te babhūva madhuraṁ sambodhanaṁ tvāṁ prati
jñātaṁ kiṁ kamanīyatānugam idaṁ kiṁ vā priyatvānugam
tātparyaṁ tu mamobhayatra na na na bhrānto ’si nāhaṁ tu sā
kāsau yā hṛdaye tavāsti hṛdaye nityaṁ tvam evāsi me

Kṛṣṇa: **Sweety!**
Rādhā: **To whom are you directing this charming vocative?**
Kṛṣṇa: **To You.**
Rādhā: **I know, but are You referring to being a lovely woman or being a beloved?**
Kṛṣṇa: **I am referring to both.**
Rādhā: **No, no, You’re mistaken. I’m not like that.**
Kṛṣṇa: **Then who is?**
Rādhā: **A girl who is in your heart.**
Kṛṣṇa: **Only You are always in My heart.**

ity evam anusartavyam.

Other instances of Pāñcālī should be looked into in this way.

9.13
niṣṭhurākṣara-vinyāsād [433] *dīrgha-vṛttir yutaujasā*
gauḍī bhaved anuprāsa-bahulā vā (7abc)

niṣṭhura—hard; *akṣara*—phonemes; *vinyāsāt*—because of placing; *dīrgha-vṛttiḥ*—long compounding; *yutā*—endowed; *ojasā*—with *ojas; gauḍī*—the style called Gauḍī; *bhavet*—is; *anuprāsa-bahulā*—filled with alliteration; *vā*—alternatively.

433 *niṣṭhurākṣara-vinyāsā* (Parimal edition).

The Gauḍī has *ojas:* The phonemes are hard and there are long compounds. There is an additional variety of Gauḍī: a composition filled with alliteration.

yathā—"kiṁ re kaṣṭam ariṣṭa duṣṭa tanuṣe gauṣṭhasya nas tiṣṭha re" ity-ādi. na kevalaṁ niṣṭhurākṣara-prāyatvam evāsyā lakṣaṇam, api tv anuprāsa-bāhulyam api. tena yasya tasya guṇasyānuguṇo bhavatv anuprāsas tasya bāhulyam eva gauḍīṁ rītim anubadhnāti. ato "dvandvaṁ dvandvaṁ vādayad-dundubhīnām" ity-ādāv api gauḍītvam.

This illustrates Gauḍī: *kiṁ re kaṣṭam ariṣṭa duṣṭa tanuṣe gauṣṭhasya nas tiṣṭha re,* "Wait a minute, evil Ariṣṭa. Why do you trouble My community?" (5.24).

The definition of Gauḍī does not exclusively refer to a majority of hard phonemes. Rather there is scope for a profuseness of alliteration. Therefore, a profuseness of any *guṇa* enhanced by its mode of alliteration constitutes another type of Gauḍī. For example:

dvandvaṁ dvandvaṁ vādayad-dundubhīnāṁ
nandad-vṛndaṁ vyomni vṛndārakāṇām
harṣotkarṣān nāka-mākanda-varṣaiḥ
sāndrānandaṁ nanda-sūnuṁ vavande

A joyful legion of gods assembled in the sky and resounded pairs of kettledrums in unison. Due to an upsurge of joy, they extolled Nanda's blissful son by showering celestial mango buds on Him. (8.319)

9.14

evam,

Similarly:

anaṅga-saṅgarāsaṅge
bhaṅgimeva sa jaṅgamaḥ
saṅgīta-raṅgī tanv-aṅgī-
saṅgī rāsaṁ gato hariḥ

During the battle of love, Hari moves like a wave. Now He has at the location of the Rāsa dance where He enjoys music and the company of slender girls. (7.16)

kintv atra na gauḍītvam. **Here, however, there is no Gauḍī per se.**

9.15

valgad-valgu-vataṁsam aṁsa-vigalan-mandāra-mālā-milad-
rolamba-druti-lambamāna-sumano dhūlibhir ādhūsaraḥ
līlā-bandhura-kandharāñcala-calac-chrī-kaustubhaṁ bhrājate
dhāvan dhūta-dharaṁ dharādhara-dharo dhārādhara-śyāmalaḥ

valgat—were moving; *valgu*—lovely; *vataṁsam* (optional form of *avataṁsam*)—in such a way that the ear ornaments and head ornaments; *aṁsa*—from the shoulder; *vigalat*—vanished; *mandāra*—of red *mandāra* flowers; *mālā*—on the garland; *milat*—which had assembled; *rolamba*—in such a way that the bees (or endowed with bees); *druti*—because of the speed; *lambamāna*—were falling; *sumanaḥ*—and in such a way that flowers; *dhūlibhiḥ*—with particles of dust; *ā-dhūsaraḥ*—slightly[434] grey; *līlā*—playfully; *bandhura*—lovely; *kandhara*—of the neck; *añcala*—at the edge; *calat*—was moving; *śrī-kaustubham*—in such a wat that the divine Kaustubha gem; *bhrājate*—shines; *dhāvan*—while running [toward Bhīṣma]; *dhūta-dharam*—in such a way that the earth was shaken; *dharā-dhara*—of the mountain; *dharaḥ*—the holder; *dhārā-dhara*—[like] a cloud; *śyāmalaḥ*—[Kṛṣṇa,] darkish.

While rushing at Bhīṣma, Kṛṣṇa looked gorgeous. His lovely earrings moved to and fro. His garland of red *mandāra* flowers disappeared behind His shoulders, and so did the bees. Flowers fell because of the speed. Though dark like a cloud, He became greyish because of dust. The divine Kaustubha was playfully dangling at the edge of His beautiful neck. The lifter of Govardhana Mountain made the ground shake.

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434 *īṣad dhūṣaraḥ* (*Subodhinī*); *āṅ sīmāyāṁ parivyāptau kriyā-yogeṣad-arthayoḥ* (*Viśva-kośa*).

atra saty apy ojo-guṇa-bhūyiṣṭhatve vṛtti-bāhulye 'pi artha-kaumalya-prasādādibhir vaidarbhī-mārga-patitaiveyaṁ.

Although Gauḍī takes place here in the sense that there is much *ojas* and there are long compounds, it falls on the path of the Vaidarbhī for several reasons, such as the occurrences of *prasāda* and of the softness of the meanings.

COMMENTARY

The verse features the intermediary *ojas* (6.27) and can be classed as the Pāñcālī.

9.16

yathā vā,

dākṣiṇyotsukayā guṇair adhikayā premṇā gatālīkayā
līlā-keli-patākayā kṛtakayā cit-kaumudī-rākayā
dṛk-karpūra-śalākayā navakayā lāvaṇya-vāpīkayā
kṛṣṇo rādhikayānvarañji na kayā jātaṁ nirātaṅkayā

dākṣiṇya—for straightforwardness (as opposed to *vāma,* contrariness); *utsukayā*—[by Rādhikā,] who was eager; *guṇaiḥ*—due to qualities; *adhikayā*—much; *premṇā*—because of love; *gata*—was gone; *alīkayā*—whose falsehood; *līlā-keli*—of playful games; *patākayā*—who is the flag; *kṛta-kayā*—whose happiness (*ka*) was made; *cit*—of awareness; *kaumudī*—for the moonlight; *rākayā*—whose is the night of the full moon; *dṛk*—for the eyes; *karpūra*—of camphor; *śalākayā*—who is a pencil; *navakayā*—who is youthful; *lāvaṇya*—of loveliness; *vāpīkayā*—who has a pond; *kṛṣṇaḥ*—Kṛṣṇa; *rādhikayā*—by Rādhikā; *anvarañji*—was loved; *na*—did not occur; *kayā*—by which girl? *jātam*—the becoming; *nirātaṅkayā*—who was nonapprehensive.

Rādhā loved Kṛṣṇa again. She became intent on straight-forwardness because of its qualities. Her vanity vanished due to Her great love. She is Cupid's victory flag and thus became joyful. She is the full moon for the moonlight of awareness. She is a cosmetic pencil of camphor for the eyes. She is youthful, and has a pond of loveliness. So which *sakhī* did not lose her uneasiness?

COMMENTARY

Kavi Karṇapūra implies that the verse should be classed as the Vaidarbhī. This is valid in a system where there are only two styles: Gauḍī and Vaidarbhī. But here only the meanings are sweet: No series of sweet phoneme stands out. In this verse, the profuse alliteration of the sound *kayā* does not serve any purpose from the perspective of *rasa.* In Kavi Karṇapūra's methodology, the alliteration cannot be classed in the subvariety of Gauḍī because it is not in the scope of any *guṇa* (9.13).

Alternatively, because the meanings are sweet and because the phonemes of sweetness are not prominent, the verse can be classed as the Pāñcālī: Bhoja says the Pāñcālī is a mix of *mādhurya, ojas,* and softness. But the real question is: The phoneme 'k' belongs to which style? Kavi Karṇapūra used it to some degree in his example of Pāñcālī (9.12) and in his example of Lāṭī (9.18). Only he says the Pāñcālī involves a conversation.

Viśvanātha Kavirāja defines the Pāñcālī in this way: *varṇaiḥ śeṣaiḥ punar dvayoḥ, samasta-pañcaṣa-pado bandhaḥ pāñcālikā matā. dvayor vaidarbhī-gauḍyoḥ,* "'Pāñcālī is a construction made with the rest of the phonemes. It has compounds of five or six words.' The rest of the phonemes are those which are neither in the Vaidarbhī nor in the Gauḍī" (*Sāhitya-darpaṇa* 9.4).

Viśvanātha Kavirāja says the Lāṭī is a style between the Vaidarbhī and the Pāñcālī: *lāṭī tu rītir vaidarbhī-pāñcālyor antare sthitā* (*Sāhitya-darpaṇa* 9.5). His example of Lāṭī abounds in the letter *k: ayam udayati mudrā-bhañjanaḥ padminīnām, udaya-giri-vanālī-bāla-mandāra-puṣpam, viraha-vidhura-koka-dvandva-bandhur vibhindan, kupita-kapi-kapola-kroḍa-tāmras tamāṁsi.* (*Sāhitya-darpaṇa* 9.5). His example of Pāñcālī abounds in the letter *m: madhurayā madhu-bodhita-mādhavī-madhu-samṛddhi-samedhita-medhayā, madhukarāṅganayā muhur unmada-dhvani-bhṛtā nibhṛtākṣaram ujjage.* (*Sāhitya-darpaṇa* 9.4)

9.17

samantataḥ (7d)
śaithilyaṁ yatra mṛdulair varṇair lādibhir utkaṭam
sā lāṭī syāl lāṭa-jana-priyānuprāsa-nirbharā (8)

samantataḥ—everywhere; *śaithilyam*—relaxed structure; *yatra*—in which [style]; *mṛdulaiḥ*—soft; *varṇaiḥ*—with phonemes; *la-ādibhiḥ*—among which the foremost is the letter *l* ; *utkaṭam*—to a high degree; *sā*—that style; *lāṭī*—Lāṭī; *syāt*—is; *lāṭa-jana*—to the people of Lāṭa; *priyā*—dear; *anuprāsa*—with alliteration; *nirbharā*—filled.

When there is a pervasive series of soft phonemes which mostly consists of the letter *l* and when there is no conjunct consonant, that style is Lāṭī, so called because it is dear to the people of Lāṭa. It abounds in alliteration.

lāṭo vidagdhaḥ. **The term *lāṭa* means expert (7.21).**

COMMENTARY

In his commentary on text 9.19, Viśvanātha Cakravartī points out that the term *lāṭa* means *komala* (soft). Kavi Karṇapūra had mentioned it (7.20). Lāṭa was the name of a country in southern Gujarat: "*lāṭa anuprāsa,* so called because it is dear to the people or poets of Lāṭa, the country about Surat".[435]

9.18

udāharaṇam,

An example of Lāṭī:

līlā-vilāsa-lulitā lalanāvalīṣu
lolālakāsu lalitālir alaṁ lalāmam
kīlāla-keli-kalayānila-cañcalāyāḥ
kāle lalau mṛdulatāṁ lavalī-latāyāḥ

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435 Kane, P.V. (1995) *The Sāhitya-darpaṇa,* Delhi, Motilal, pp. 109-110.

līlā-vilāsa—during playful enjoyments; *lulitā*—she shook[436]; *lalanā*—of women; *avalīṣu*—among the multitudes; *lola*—is moving here and there; *alakāsu*—[the multitudes] whose curly hair; *lalitā-āliḥ*—she whose friend is Lalitā; *alam*—intensely; *lalāmam*—the ornament; *kīlāla*—in water; *keli*—pastimes; *kalayā*—because of skill; *anila*—due to the wind; *cañcalāyāḥ*—[of the creeper,] which is moving; *kāle*—in time; *lalau*—she desired (she assumed[437]); *mṛdulatām*—the state of having softness; *lavalī-latāyāḥ*—of a *lavalī* creeper.

Of all women with loose curly hair, Rādhā is the best. She shakes during playful enjoyments. Her friend is Lalitā. In time, because of Her expertise in water games She assumed the softness of a *lavalī* creeper moving in the wind.

atra kevalaṁ śaithilyam.

Here the entire construction is slack. (There is no conjunct consonant, with one exception.)

COMMENTARY

Another example of a construction mostly characterized by the letter *l* is text 6.4.

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436 The verbal root *lul viloḍane* (1P) is listed in *Mādhavīyā dhātu-vṛtti*. It is the same as the verbal root *luḍ viloḍane* (1P) because *l* and *ḍ* are interchangeable. Rūpa Gosvāmī says the root *lul* has the sense of *kampa* (to shake): *kampe tu kampate tv aṅgaty ejaty atra ca vepate, lolatīti kriyāḥ ṣaṭ syuḥ pariplavata ity api* (*Prayuktākhyāta-mañjarī* 2.3.65). However, Viśvanātha Cakravartī explains *lulitā* as *marditā* (rubbed, bruised): *rādhā cañcalālakāsu madhye śrī-kṛṣṇena saha līlā-vilāsair lulitā marditā sarvāpekṣayā atiśaya-vilāsavatīty arthaḥ* (*Subodhinī*).

437 Viśvanātha Cakravartī glosses *lalau* as *gṛhītavatī* (she took) (*Subodhinī*). This means the verbal root *lal īpsāyām* (to desire) is only taken in the meaning of *[ḍu]kṛ[ñ] karaṇe* (to do), which is inherent in every verbal root.

9.19
lāṭānuprāsa-bāhulye 'pi tathā. udāharaṇam,

Lāṭī also takes place when there is an abundance of *lāṭa anuprāsa* (alliteration of soft phonemes) (7.20). For example:

smerāravinda-vadanā-vadanāravinda-
saundarya-kāma iva śārada-śīta-raśmiḥ
ākāśa-vāsa-tapasā saha saṁvidhatte
dhūmasya pānam iva lakṣaṇa-lakṣaṇasya

smera—slightly opened ("smiling"); *aravinda*—[is like] a lotus; *vadanā*—[of Rādhā,] whose face; *vadana-aravinda*—of the lotus face; *saundarya*—for the beauty; *kāmaḥ*—it has the desire; *iva*—as if; *śārada-śīta-raśmiḥ*—the autumnal moon; *ākāśa*—in the sky; *vāsa*—[in the form] of residing; *tapasā saha*—along with the austerity; *saṁvidhatte*—does; *dhūmasya*—of smoke; *pānam*—the imbibing; *iva*—as if; *lakṣaṇa*—is a mark (the rabbit on the moon); *lakṣaṇasya*—[smoke,] whose characteristic.

As though it seeks to acquire the beauty of Rādhā's lotus face, the autumnal moon is as if imbibing smoke, under the guise of a mark, while performing the austerity of residing in the sky.

eṣa lāṭānuprāsaḥ, eṣāpi lāṭī rītiḥ.

This is *lāṭa anuprāsa.* And this is the Lāṭī style.

COMMENTARY

The phonemes *ś* and *kṣ* belong to *ojas guṇa,* and the phonemes *r, nd,* and *ṇ* to *mādhurya-guṇa.* The hard phonemes are used to evoke the harshness of performing austerity.

The poetical rhetoricians' mention of the "style of compounding" in the construction of the *guṇas* is arbitrary. Here, for instance, the first word of the verse is a compound of seven words in the scope of a sweet meaning. Conversely, Kavi Karṇapūra's example of Gauḍī involves a series of single words (9.13). Ānandavardhana said that

long compounds also suitably occur in *śṛṅgāra-rasa,* and single words are also appropriate in *raudra-rasa* and the like: *mādhurya-prasādau rasa-bhāva-tad-ābhāsa-viṣayāv eveti viṣaya-niyamo vyavasthitaḥ, saṅghaṭanāyās tu sa vighaṭate. tathā hi śṛṅgāre 'pi dīrgha-samāsā dṛśyate raudrādiṣv asamāsā ceti.* (*Dhvany-āloka* 3.6)

ity alaṅkāra-kaustubhe rīti-nirūpaṇo nāma navamaḥ kiraṇaḥ.

Here ends the ninth ray in *Alaṅkāra-kaustubha,* entitled "a discussion on the styles."

Tenth Ray

Literary Faults

10.1

atha doṣa-nirṇayaḥ. atha "yad asmin doṣaḥ syāc chravaṇa-kaṭutādiḥ sa na paraḥ" ity uddiṣṭasya doṣasya lakṣaṇa-parīkṣe darśayituṁ doṣa-kiraṇam ārabhate. ko 'sau doṣaḥ? ity āha—

Now, he begins the chapter on the faults to illustrate both the definition of a fault, simply mentioned by name in: "If there are faults in the Kāvya-puruṣa, they are the well-known ones, such as harshness to the ears, not the minor ones" (1.7), and the examination of it. What is a fault? He defines it:

rasāpakarṣako doṣaḥ (1a)

A fault is that which diminishes the *rasa.*

apakarṣakaḥ sthagana-kārī. nanu rasasyātmanaḥ sthaganam ity āśaṅkyāha—

"It diminishes" means "It obstructs". Someone might wonder: "Does this mean that it obstructs the *rasa* which is the soul of poetry?" With that in mind, he says:

10.2

raso 'trāsvāda ucyate (1b)

In this regard, *rasa* means relishment.

atra doṣa-lakṣaṇe rasa-śabdenāsvāda evocyate. rasyata iti rasaḥ, na tu śṛṅgārādika ātma-bhūtā rasaḥ. yathā na kāṇatva-

khañjatvādikam ātmanaḥ kaurūpya-kāraṇam api tu dehasyaiva, tathātra śabdārthayor eva doṣaḥ, nātma-bhūtasya rasasya. tarhi "śabdārthāpakarṣako doṣaḥ" ity evāstu lakṣaṇam ity āśaṅkyāha—

In the definition of a literary fault, the word *rasa* only means relishment. *Rasa* is the relishing. It is not the *śṛṅgāra-rasa,* for instance, that is the soul of a poem. Just as one-eyedness and lameness are bodily faults rather than faults of the soul, so a fault only relates to *śabda* (sound, word) or to *artha* (meaning), not to the *rasa,* the soul.

Someone might object, "Then the definition should only be: "A literary fault is that which diminishes the sound or the meaning."" Expecting this, he specifies:

10.3
apakarṣas tat-sthaganam (2a)

The diminution of the *rasa* means the relishment is hampered.

tasyāsvādasya sthaganaṁ saṅkocaḥ. na hi śabdārthasya vā tena saṅkocaḥ kriyate, api tu tat-tad-āśrayeṇa satā āsvādasyaiva. ataḥ samyag-uktaṁ "rasāpakarṣako doṣaḥ" iti. āsvādaś ca sahṛdayāntar-gata eva, yena śabdāśrayeṇārthāśrayeṇa vā apakarṣakeṇa teṣāṁ jāyamāna āsvādaḥ saṅkucyate, sa eva doṣaḥ.

It is not that the literary fault constricts the sound or the meaning. Rather, being based on the sound or the meaning, it only hampers the relishment. Thus the above definition "A fault is that which diminishes the *rasa*" is accurate.

Moreover, the relishment occurs in the connoisseurs' hearts (1.9). Therefore, only that which diminishes the connoisseurs' relishment, whether the diminution relates to the sound or to the meaning, is a fault.

10.4
sa ca dvedhā nirūpyate (2b)

There are two kinds of literary faults.

yāvad āsvādāpakarṣako yat kiñcid āsvādāpakarṣakaś ca. yatra sahṛdayānām asahiṣṇutā bhavati, sa tv ādyaḥ, yatra sahiṣṇutā syāt, so 'ntyaḥ.

The two types of faults are: (1) It totally diminishes the relishment, and (2) It slightly diminishes the relishment. If the connoisseurs cannot tolerate the fault, it is classed in the first category, but if they can tolerate it, it is classed in the second one.

COMMENTARY

In text 1.7, Kavi Karṇapūra mentioned the possible occurrence of minor faults, but even in this chapter he does not say which ones they are. Arguably, among the five faults that Caitanya Mahāprabhu pointed out in Keśava Kāśmīrī's verse, the instance of *avimṛṣṭa-vidheyāṁśa* in a compound (*Caitanya-caritāmṛta,* Ādi 16.59) and the redundancy (*punar-ātta*) (CC, Ādi 16.66) are minor faults. But according to Lord Caitanya, one mere fault nullifies all the literary beauty created by the ornaments: *daśa alaṅkāre yadi eka śloka haya, eka doṣe saba alaṅkāra haya kṣaya* (CC, Ādi 16.69).

10.5
śruti-kaṭv-ādayas tatrādāv ucyante samāsataḥ
pade vākye padāṁśe 'mī arthe ceti catur-vidhāḥ (3)

amī śruti-kaṭv-ādayaḥ.
śruti—on the ears; *kaṭu*—harsh; *ādayaḥ*—beginning with; *tatra*—in that regard; *ādau*—at first; *ucyante*—are mentioned; *samāsataḥ*—in brief; *pade*—in a word; *vākye*—in a sentence; *pada-aṁśe*—in a part of a word; *amī*—those [faults]; *arthe*—in a meaning; *ca*—and; *iti*—thus; *catur-vidhāḥ*—fourfold.

Below, at first the literary faults beginning from *śruti-kaṭu* are mentioned. There are four broad kinds: A fault occurs either in a word, in a part of a word, in a sentence or in a meaning.

10.6

śravaṇa-kaṭhoram asaṁskṛtam asarthaṁ cāprayukta-nihatārthe
vyartham avācakam api cānucitārthaṁ grāmyam apratītaṁ ca (4)
aślīlaṁ sandigdhaṁ neyārtham atho samāsa-gaṁ kliṣṭam
avimṛṣṭa-vidheyāṁśaṁ viruddha-mati-kṛc ca ṣoḍaśaitāni (5)

śravaṇa—on the ears; *kaṭhoram*—harsh; *asaṁskṛtam*—not Sanskrit; *asartham*—incapable (*asamartha,* 10.9); *ca*—and; *aprayukta*—not in use; *nihata-arthe*—whose meaning is obstructed; *vyartham*—meaningless; *avācakam*—not expressive; *api*—also; *ca*—and; *anucita-artham*—the use of which is improper; *grāmyam*—vulgar; *apratītam*—not understood; *ca*—and; *aślīlam*—unpleasant; *sandigdham*—ambiguous; *neya-artham*—whose meaning can only be guessed; *atho*—then; *samāsa-gam*—occurs in compounds; *kliṣṭam*—abstruse (i.e. not easily intelligible); *avimṛṣṭa*—has not been sufficiently considered; *vidheya*—of a predicate; *aṁśam*—where a part; *viruddha*—inappropriate; *mati*—thought; *kṛt*—it causes; *ca*—and; *ṣoḍaśa*—sixteen; *etāni*—these.

These are sixteen literary faults: (1) ***śravaṇa-kaṭhora*** (*śruti-kaṭu*) (harsh to the ear),(2) ***asaṁskṛta*** (grammatical mistake), (3) ***asamartha*** (not the intended meaning), (4) ***aprayukta*** (not in use), (5) ***nihatārtha*** (obstructed meaning), (6) ***vyartha*** (meaningless), (7) ***avācaka*** (not expressive), (8) ***anucitārtha*** (unsuitable meaning), (9) ***grāmya*** (vulgar: rustic or obscene), (10) ***apratīta*** (not understood), (11) ***aślīla*** (unpleasant), (12) ***sandigdha*** (ambiguous), (13) ***neyārtha*** (the meaning can only be guessed), (14) ***kliṣṭa*** (not easily understandable), (15) ***avimṛṣṭa-vidheyāṁśa*** (not giving sufficient importance to the predicate), and (16) ***viruddha-mati-kṛt*** (it causes a contradictory thought).

etāni ṣoḍaśa padāni duṣṭānīty arthaḥ. "atho" ity ārabhya kliṣṭādi-tritayaṁ samāsa-gam eva. asamastasya kliṣṭatvādy-asambhavāt. śravaṇa-kaṭhoraṁ śruti-kaṭu, asaṁskṛtaṁ cyuta-

saṁskṛti, vyarthaṁ nirarthakam. aślīlaṁ tu tri-vidham—vrīḍā-jugupsāmaṅgala-dāyitvāt.

Due to the word *atho* (then), these three faults: *kliṣṭa, avimṛṣṭa-vidheyāṁśa,* and *viruddha-mati-kṛt,* only occur in a compound, since uncompounded words are not hard to understand and so on.

***Śravaṇa-kaṭhora* is a synonym of *śruti-kaṭu* (hard on the ears). *Asaṁskṛta* is the same as *cyuta-saṁskṛti* [a term used by Mammaṭa]. Moreover, there are three kinds of *aślīla* (unpleasant): *vrīḍā-dāyī* (shameful), *jugupsā-dāyī* (disgusting) and *amaṅgala-dāyī* (inauspicious).**

COMMENTARY

Kavi Karṇapūra will give more details as he proceeds. Not every fault occurs in each of the four categories (*pada-doṣa, vākya-doṣa, padāṁśa-doṣa, artha-doṣa*) (10.5). Many more faults that take place in one or more of these categories are listed ahead, not to mention the *rasa-doṣas* (10.127). Next, Kavi Karṇapūra begins to expound those sixteen faults in the scope of *pada-doṣa* (fault in a word).

In the elaboration, Kavi Karṇapūra only means to say that those three faults (*kliṣṭa, avimṛṣṭa-vidheyāṁśa,* and *viruddha-mati-kṛt*) do not belong to the category of *padāṁśa-doṣa* (part of a word). Thus he will state that there are only thirteen *padāṁśa-doṣas* (10.125). He will also illustrate how *kliṣṭa* occurs in a sentence, even if there is no compound (10.48). Similarly, he will show that *avimṛṣṭa-vidheyāṁśa* also occurs in a compound (10.49-50) and in a sentence, regardless of compounds (10.51-52). As an *artha-doṣa, kliṣṭa* is called *kaṣṭa* (10.108).

10.7

krameṇodāharanāni,

Examples are shown in order.

[This illustrates *śruti-kaṭu* (harsh to the ear):]

śirīṣa-puṣpād api komalāni
rādhe tavāṅgāni kuraṅga-netre
stana-dvayaṁ te hṛdayasya śiṣyaṁ
kaṭhoryam uccair yad idaṁ bibharti

śirīṣa-puṣpāt—than a *śirīṣa* flower; *api*—even; *komalāni*—softer; *rādhe*—O Rādhe; *tava*—Your; *aṅgāni*—limbs; *kuraṅga*—are like a doe's; *netre*—O You whose eyes; *stana-dvayam*—pair of breasts; *te hṛdayasya*—of Your heart; *śiṣyam*—are the disciples; *kaṭhoryam*—hardness; *uccaiḥ*—to a high degree; *yat*—because; *idam*—this; *bibharti*—have.

Rādhā, O doe-eyed girl, Your limbs are even softer than a *śirīṣa* flower. But since Your breasts are Your heart's disciples, they are very hard.

atra kaṭhoryam iti śruti-kaṭu, tena kāṭhinyam iti pāṭhyam.

Here the word *kaṭhorya* is hard on the ears (*śruti-kaṭu*). It should be replaced by *kāṭhinya.*

10.8

[This is *asaṁskṛta* (grammatical mistake):]

brūmaḥ kim anyair vraja-sundarī-janaiḥ
samaṁ samatvaṁ tava devi rādhike
vaidagdhyam adhyāpayate vayo 'parāṁ
vayas tvam adhyāpayase vidagdhatām

brūmaḥ—[can] we say; *kim*—how; *anyaiḥ*—other; *vraja-sundarī-janaiḥ*—beautiful girls of Vraja; *samam*—with; *samatvam*—equality; *tava*—Your; *devi*—O goddess; *rādhike*—O Rādhikā; *vaidagdhyam*—craftiness; *adhyāpayate*—teaches; *vayaḥ*—youth; *aparām*—other girls; *vayaḥ*—youth; *tvam*—You; *adhyāpayase*—teach; *vidagdhatām*—craftiness.

O Rādhikā, beautiful lady, how can we say that You are like the other lovely girls of Vraja? Youthfulness teaches them craftiness, but You give youthfulness lessons on craftiness!

atrādhyāpayata ity ātmanepadaṁ cyuta-saṁskṛti. tena "vaidagdhyam adhyāpayatītarāṁ vayas tad etad adhyāpayasi tvam agrataḥ" iti pāṭhyam.

Here the *ātmanepada* verb *adhyāpayate* is the fault called *cyuta-saṁskṛti* (grammatical mistake).[438] The proper form is *adhyāpayasi.* In consideration of the meter, the second half of the verse should read: *vaidagdhyam adhyāpayatītarāṁ vayas tad etad adhyāpayasi tvam agrataḥ,* "Youthfulness teaches the other girls craftiness, but You give youthfulness even better lessons on craftiness."

10.9

[This is *asamartha* (not the intended meaning):]

haṁsīva haṁsi mada-medura-manda-mandam
ālokase sa-cakitaṁ hariṇāṅganeva
ābhāṣase mṛdu-kalaṁ lalite pikīva
lakṣmīṁ bibharṣi sarasaś ca vanasya ca tvam

haṁsī—a female swan; *iva*—like; *haṁsi*—you move; *mada*—on account of rapture; *medura*—smoothly; *manda-mandam*—slowly; *ālokase*—you look; *sa-cakitam*—afraid; *hariṇa*—deer; *aṅganā*—female; *iva*—like; *ābhāṣase*—you speak; *mṛdu*—softly; *kalam*—sweetly; *lalite*—O Lalitā; *pikī*—a female cuckoo; *iva*—like; *lakṣmīm*—the beauty; *bibharṣi*—possess; *sarasaḥ*—of the lake; *ca*—and; *vanasya*—of the forest; *ca*—and; *tvam*—you.

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438 When *[ṇ]i,* the causative suffix, follows, the verbal base *adhi + i[ṅ] adhyayane* (2A) (to study) is replaced by *adhyāp* (HNV 575), and so the basic form is *adhyāpi* (to teach, lit. to cause to study). However, only the *parasmaipada* endings are allowed, in accordance with the rule: *budher yudher naśi-janoḥ pru-dru-srūṇām iṅo 'pi ṇeḥ* (HNV *Bṛhat* 1181) (*budha-yudha-naśa-janeṅ-pru-dru-srubhyo ṇeḥ, Aṣṭādhyāyī* 1.3.86).

Lalitā, owing to rapture you move slowly and smoothly like a female swan, you look apprehensive like a doe, and you speak softly and sweetly like a cuckoo, thus you are endowed with the beauty of the lakes and of the forests.

atra yadyapi haṁsīti "han hiṁsā-gatyoḥ" iti hantir gaty-arthe 'pi vartate, tathāpi śleṣādikaṁ vinānyatra gamanārthe 'samartham idam. tena "haṁsīva yāsi" iti paṭhanīyam.

Although the verb *haṁsi* is made from the verbal root *han[a] hiṁsā-gatyoḥ* (2P, to kill, to move) in its sense of *gati* (moving), nonetheless when there is no desire to express the double meaning of the verbal root, the verb *haṁsi* is incapable of conveying its sense of "moving." This is the fault called *asamartha* (incapable, i.e. it does not express the intended meaning). The words *haṁsīva haṁsi* should be replaced by: *haṁsīva yāsi.*

10.10

[This is *aprayukta* (not in use):]

rādhe tavāṅghri-padmo 'yaṁ
satyaṁ dohada-daivataḥ
akāle 'pi padāghātād
aśokaḥ puṣpito 'bhavat

rādhe—O Rādhā; *tava*—of Yours; *aṅghri-padmaḥ*—lotus feet; *ayam*—these; *satyam*—truly; *dohada*—of the desires [of plants]; *daivataḥ*—are the deities; *akāle*—out of season; *api*—even; *pada-āghātād*—on account of the striking of the foot; *aśokaḥ*—the *aśoka* tree; *puṣpitaḥ*—filled with flowers; *abhavat*—became.

Rādhā, truly these lotus feet of Yours are the plants' wish-fulfilling deities: Even out of season, *aśoka* trees bloom when You strike them with Your feet.

atra "vā puṁsi padmaṁ nalinam" "daivatāni puṁsi vā" iti yadyapy anuśāsanaṁ vartate, tathāpi kavibhir aprayujyamānatvād

aprayuktam. tena "rādhe tava padāmbhojaṁ satyaṁ dohada-daivatam" iti paṭhyam.

The words *padma* and *daivata* can be declined in the masculine gender, by these definitions: (1) *vā puṁsi padmaṁ nalinam* (*Amara-koṣa* 1.10.39) and (2) *daivatāni puṁsi vā* (*Amara-koṣa* 1.1.9). However, such a usage is an instance of the fault called *aprayukta* (not in use) since these rules are not used by poets. Therefore the first half of the verse should read: *rādhe tava padāmbhojaṁ satyaṁ dohada-daivatam,* "Rādhā, Your lotus feet are truly the plants' wish-fulfilling deities."

10.11

[This is *nihatārtha* (obstructed meaning):]

lākṣā-rasena tava śoṇitam adya vakṣas
tasyāḥ padāmburuhato galitena kṛṣṇa
ābhāti phulla-nava-kokanadāvalīkaḥ
śāntormiko hrada iva dyumaṇeḥ sutāyāḥ

lākṣā-rasena—because of the lac juice; *tava*—Your; *śoṇitam*—red; *adya*—now; *vakṣaḥ*—chest; *tasyāḥ*—her; *pada-amburuhataḥ*—from the lotus foot; *galitena*—rubbed off; *kṛṣṇa*—O Kṛṣṇa; *ābhāti*—is beautiful; *phulla*—expanded; *nava*—fresh; *kokanada*—of red lotuses; *āvalīkaḥ*—[a lake] in which there is a multitude; *śānta*—are calm; *ūrmikaḥ*—whose waves; *hradaḥ*—a lake; *iva*—like; *dyu-maṇeḥ*—of the sun ("the jewel of the sky"); *sutāyāḥ*—of the daughter.

Now Your chest looks beautiful, Kṛṣṇa! It is red because of the lac from that girl's feet. It resembles a still lake abounding in red lotuses and connected to the Yamunā.

atra yadyapy aruṇitādi-padaṁ samānārthakaṁ śoṇita-padam, tathāpi prasiddhena kṣatajārthatvatāprasiddhārtho vyāhanyata iti nihatārthaḥ. tena lohitam iti pāṭhyam.

Although the word *śoṇita* is synonymous with words like *aruṇita* (red), nevertheless its meaning of red, which is not well-known, is obstructed by its familiar meaning of blood (*Amara-koṣa* 2.6.64). This is the fault called *nihatārtha* (obstructed meaning), so *śonitam* should be replaced by *lohitam* (red).

10.12

[This is *vyartha* (meaningless):]

guṇās tv anenaiva tavohitā hare
prāṇeśvarī-jīvita-vallabho 'si yat
doṣo 'py ayaṁ kintu kulāṅganā-tater
mano-maṇi-steya-karatvam eva ca

guṇāḥ—qualities; *tu*—but; *anena*—because of this; *eva*—only *tava*—Your; *ūhitāḥ*—are considered; *hare*—O Hari; *prāṇa*—of the life airs; *īśvarī*—of the controller; *jīvita*—of the life; *vallabhaḥ*—the beloved; *asi*—You are; *yat*—that; *doṣaḥ*—the fault; *api*—also; *ayam*—this; *kintu*—however; *kula-aṅganā*—of respectable ladies; *tateḥ*—of a multitude; *manaḥ*—in the form of the heart; *maṇi*—of the jewel; *steya-karatvam*—the theft; *eva*—only; *ca*—(a verse filler).

Hari, we think You have good qualities only because You are the beloved of our Prāṇeśvarī. But You do have a fault: You steal the jewels hearts of respectable girls.

atra ca-kāraḥ kevalaṁ pāda-pūraṇārthatvād vyartha-padam. tena "mano-maṇi-steya-karatvam eva te" iti pāṭhyam.

Here the word *ca* is a meaningless word since it is used merely to fill a line of verse.[439] The last line should read: *mano-maṇi-steya-karatvam eva te* (Your being a stealer of jewel hearts).

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439 Usually *ca* means "and", but here that meaning does not make sense. It is used to fill the meter, by the definition: *tu hi ca ha sma vai pāda-pūraṇe,* "The words *tu, hi, ca, ha, sma,* and *vai* are used to fill the line of a verse" (*Amara-koṣa* 3.4.5).

10.13

[This is *avācaka* (not expressive):]

yasyām īkṣaṇa-kaumudīyam uditā hā hanta sābhūn niśā
yo 'yaṁ tad-virahāndhakāra-gahanaḥ so 'bhūd aho vāsaraḥ
tad-rūpa-smaraṇe ya indriya-layaḥ so 'bhūd aho mūrchanaṁ
kiṁ brūyām avivekatāṁ tava vidhe vāmāya tubhyaṁ namaḥ

yasyām—[the time] in which; *īkṣaṇa*—for the eyes; *kaumudī*—is moonlight; *iyam*—She (Rādhikā); *uditā*—arose; *hā*—alas; *hanta*—alas; *sā*—that [time]; *abhūt*—became; *niśā*—the night; *yaḥ*—which; *ayam*—this; *tat-viraha*—of separation from Her; *andhakāra*—with the darkness; *gahanaḥ*—thick; *saḥ*—that; *abhūt*—has occured; *aho*—how amazing; *vāsaraḥ*—brightness (has come); *tat-rūpa*—Her form; *smaraṇe*—while remembering; *yaḥ*—which; *indriya*—of the senses; *layaḥ*—inertness; *saḥ*—that; *abhūt*—has become; *aho*—how amazing; *mūrchanam*—a swoon; *kim*—what; *brūyām*—can I say?; *avivekatām*—lack of judgment; *tava*—your; *vidhe*—O creator; *vāmāya*—crooked; *tubhyam*—to you; *namaḥ*—obeisances.

[Agitated due to separation from Rādhikā, Kṛṣṇa, in Mathurā, thinks to Himself:]

Alas, alas, the time during which She was like rising moonlight for My eyes has become night, and the time which is thick with the darkness of separation from Her has become day. How amazing it is that the inertness of my senses upon remembering Her form has turned into a swoon.[440] Obeisances to you, O crooked creator. What can I say about your lack of judgment?

atra pūrvārdhe "niśā" padaṁ kevalāndhakāre 'vācakam. evaṁ "vāsaraḥ" śabdo 'pi kevala-prakāśe 'vācakaḥ. tenedam avācakam. ato "hā hanta sā tāmasī, yeyaṁ tad-virahāndhakāra-gahanā jyotsnāvatī sābhavat."

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440 Viśvanātha Cakravartī: The idea is Kṛṣṇa thinks: "My senses must always remain active for many tasks such as getting ready for a war with Jarāsandha. How is it possible that they have become inert?"

In the first half of the verse, the word *niśā* (night) is not expressive of the sense of "completely dark." Similarly, the word *vāsara* (day) is not expressive of the sense of "completely bright." This is the fault called *avācaka* (not expressive). The proper version is: *hā hanta sā tāmasī, yeyaṁ tad-virahāndhakāra-gahanā jyotsnāvatī sābhavat,* "Alas, alas, [the time during which She was like rising moonlight for My eyes] has turned dark, and the time that is thick with the darkness of separation from Her has become bright."

COMMENTARY

The word *tāmasī* (a dark night), in the new version, inherently expresses darkness (*tamas*), and the word *jyotsnāvatī* (a moonlit night) inherently expresses light (*jyotsnā*).

10.14

[This is *anucitārtha* (unsuitable meaning):]

bibharṣi nīlaṁ vasanaṁ yad etad
dhalaṁ ca pāṇau na kathaṁ karoṣi
jānātu lokas tava kṛṣṇa veṣād
varṣīyasi bhrātari bhaktimattvam

bibharṣi—You wear; *nīlam*—blue; *vasanam*—dress; *yat*—because; *etat*—this; *halam*—plow; *ca*—and; *pāṇau*—in the hand; *na*—don't; *katham*—why?; *karoṣi*—You do (i.e. You take); *jānātu*—should know; *lokaḥ*—people; *tava*—Your; *kṛṣṇa*—O Kṛṣṇa; *veṣāt*—because of the attire; *varṣīyasi*—elder; *bhrātari*—for the brother; *bhaktimattvam*—devotion.

[A *gopī* in *māna* sees Kṛṣṇa arriving. He had come to break her *māna,* but had acidentally dressed Himself with the blue dress of a rival girl after His enjoyment.]

Kṛṣṇa, since You're wearing blue clothes, why don't You take a plow in Your hand? People should know about Your devotion to Your elder brother.

atra "hala"padaṁ kṛṣṇaṁ prati sākūtatvenocitam api kṛṣakatva-vyañjanayākṣepeṇa tad eva baladevaṁ praty anucitam ity anucitārtham. tena prakṛta-bhaṅgyaiva "kathaṁ na pāṇau muṣalaṁ karoṣi" iti prakṛtārthaṁ praty ucitam eva. atrāpi dhvany-antara-sad-bhāvaḥ.

Here, even though it is proper to use the word *hala* (plow) with a hidden intention toward Kṛṣṇa, since as a hint the name Kṛṣṇa, made from the verbal root *kṛṣ[a]* (to plow), suggests the idea of being a farmer, still, such a usage of the word *hala* is unsuitable in relation to Baladeva (because there is no intention to deride Baladeva, the respectable elder brother, with the derogatory suggestion of being a farmer). This is the fault called *anucitārtha* (unsuitable meaning). Therefore, simply by a roundabout mode of expressing the subject matter, the replacement is: *kathaṁ na pāṇau muṣalaṁ karoṣi,* "Why don't You take a cudgel in Your hand?" This is suitable for the subject matter under discussion, and it contains another implied sense.

COMMENTARY

According to Viśvanātha Cakravartī, that suggestion is: "I could tolerate Your beating me with a cudgel, but I cannot tolerate Your wearing the clothes of a rival girl!"

10.15

[This is *grāmya* (vulgar):]

vakṣo-ruhau kāñcana-padma-korakau
muṣṭi-prameyaṁ tava su-bhru madhyamam
kaṭiś ca te hema-śilā-vilāsinī
śaśī mukhaṁ padma-jam aṅghri-yugmakam

vakṣaḥ-ruhau—two breasts ("rising out from the chest"); *kāñcana*—golden; *padma*—of a lotus; *korakau*—two buds; *muṣṭi*—by a closed hand; *prameyam*—is measurable; *tava*—your; *su-bhru*—O beautiful-browed girl; *madhyamam*—the waist; *kaṭiḥ*—buttocks; *ca*—and; *te*—your; *hema*—golden; *śilā*—like rocks; *vilāsinī*—move to and fro; *śaśī*—is the moon; *mukham*—mouth; *padma-jam*—arise from a lotus; *aṅghri-yugmakam*—pair of feet.

Girl with beautiful brows, Your breasts are golden lotus buds, your waist is so thin that it can be held in the hand, your buttocks sway like two golden rocks, your face is a moon, and your feet are lotuses.

atra "kaṭi" śabdo grāmyaḥ. evam uttama-nāyake nāgarādi-śabdo 'pi nāgarika-nāgarayor ekārthatvāt. tena "śroṇiś ca te hema-śilā-vilāsinī" iti pāṭhyam.

Here the word *kaṭi* (buttocks) is a vulgar word. This is the fault called *grāmya,* thus *kaṭi* should be replaced by *śroṇi.* Similarly, words such as *nāgara* are considered vulgar when the sense is "a foremost male lover." This is because *nāgara* has the same meaning as *nāgarika* (one who lives in a small town).

10.16

[This is *apratīta* (not understood):]

nāme na pacyamāne vā
na pakve 'py ayam āśaye
yāti prema-rasaḥ kintu
durjaro 'ṅga-vimardakaḥ

na—does not; *āme*—is in a condition where there is undigested food; *na*—does not; *pacyamāne*—is in a condition when [food] is being digested; *vā*—or; *na*—does not; *pakve*—is in a condition when [food] is digested; *api*—also; *ayam*—this [*prema-rasa*]; *āśaye*—when the stomach; *yāti*—go away; *prema-rasaḥ*—loving bliss; *kintu*—but; *durjaraḥ*—difficult to dilute; *aṅga*—the body; *vimardakaḥ*—hurts.

[Usually digestive *rasa* (gastric juice) occurs when the food in the stomach is undigested, but it becomes diluted as the food is being digested or is digested]. However, this *rasa, prema-rasa,* doesn't become diluted whether the food in the stomach is undigested, is being digested, or is digested. Rather it remains, and gives pain to the body.

atrāśaya-śabdas tasya traividhyaś ca vaidyaka-śāstre eva pratītam. anyatra apratītam iti tathā. tena "nāmo 'sau pacyamānaś ca na pakvaś ca bhavaty asau, ekāvasthaḥ prema-raso durjaraḥ prāṇa-pīḍakaḥ" iti pāṭhyam.

The word *āśaya,* used in the sense of "stomach," and the three conditions of the stomach are understood only in the context of textbooks on Ayurvedic medicine. In other instances, however, this knowledge is difficult to grasp (*āśaya* usually means "mind" or "place"). Thus this verse is an illustration of the fault called *apratīta* (not understood). The proper version of the verse is:

nāmo 'sau pacyamānaś ca
na pakvaś ca bhavaty asau
ekāvasthaḥ prema-raso
durjaraḥ prāṇa-pīḍakaḥ

"*Prema-rasa* does not become diluted, and pains the life force. This is because *prema-rasa* exists only in one state: It is not undigested, it is not being digested, and it does not become digested."

10.17

aślīlaṁ tu tri-vidham iti yad uktaṁ tasya bhedam āha. vrīḍā-dāyī yathā—

As mentioned previously (10.6), *aślīla* (unpleasant) has three varieties. Now he describes the varieties. First, an example of *vrīḍā-dāyī aślīla* (shamefully unpleasant):

lāvaṇyam anyādṛśam anyathaiva
mādhuryam anyādṛg idaṁ vapuś ca
yoge viyoge ca bhavanti yasya
sa te 'nuvartī kim ato bhagaṁ te

lāvaṇyam—beauty; *anyādṛśam*—is like another; *anyathā*—is another way; *eva*—only; *mādhuryam*—sweetness; *anyādṛk*—is like another; *idam*—this; *vapuḥ*—body; *ca*—and; *yoge*—in union;

viyoge—in separation; *ca*—and; *bhavanti*—are; *yasya*—of whom; *saḥ*—He (Kṛṣṇa); *te*—your; *anuvartī*—follower; *kim*—what; *ataḥ*—therefore; *bhagam*—good fortune; *te*—your.

Your body, beauty, and sweetness are not the same in union and in separation from Kṛṣṇa. He always follows you, so what can be said about your good fortune?

atra "bhagaṁ śrī-kāma-māhātmya" ity-ādiṣu yadyapy anekeṣv artheṣu vartate, tathāpy atra vrīḍā-karam, kintu subhagā-durbhagā-bhaginī-bhagavatīty-ādiṣu na tathā, śabdasya tathaiva maryādā. tena "sa eṣa kṛṣṇas tava pārśva-vartī" iti pāṭhyam. evaṁ liṅga-padam api kvacid vrīḍā-karam, na tu sarvatra. uktaṁ ca "śiva-liṅgasya saṁsthāne kasyāsabhyatva-bhāvanā" evaṁ yony-ādi-śabdo 'pi kvacin nāpi yathātma-yoni-prabhṛtiḥ.

Although the word *bhaga* (good fortune) has many meanings, for example: *bhagaṁ śrī-kāma-māhātmya-vīrya-yatnārka-kīrtiṣu,* "*Bhaga* means good fortune, lust, glory, strength, endeavor, the sun, and fame" (*Amara-koṣa* 3.3.26), nonetheless it is shameful in this context (because of the possibility of its referring to the female genitalia: *bhagaṁ yonir dvayoḥ, Amara-koṣa* 2.6.76).

However, by convention that is not the case for similar words, such as *subhagā* (fortunate, beautiful), *durbhagā* (unfortunate), *bhaginī* (sister), and *bhagavatī* (the Lord's counterpart; or beautiful). Therefore the words *sa te 'nuvartī kim ato bhagaṁ te* should be replaced by: *sa eṣa kṛṣṇas tava pārśva-vartī,* "He, Kṛṣṇa, is always by your side."

Sometimes the use of the word *liṅga* (phallus) is shameful. But this is not always the case. For example, the use of the word *liṅga* is not shameful in: *śiva-liṅgasya saṁsthāne kasyāsabhyatva-bhāvanā,* "Who would think vulgar thoughts in a *Śiva-liṅga* temple?" Similarly, words such as *yoni* (which can also refer to the female genitalia) are not always disgraceful.

For instance: *ātma-yoni* (self-born) (a name of Brahmā, Viṣṇu, Śiva, and Cupid).

10.18
jugupsā-karaṁ yathā,

An example of *jugupsā-kara aślīla*
(disgustingly unpleasant):

brāhmaṇaḥ kṣatriyo viḍ vā
śūdro vā nija-dharmataḥ
na nistarati saṁsāraṁ
vinā kṛṣṇāṅghri-sevanāt

brāhmaṇaḥ—a Brāhmaṇa; *kṣatriyaḥ*—a Kṣatriya; *viṭ*—a Vaiśya; *vā*—or; *śūdraḥ*—a Śūdra; *vā*—or; *nija-dharmataḥ*—by means of one's duty; *na nistarati*—does not cross; *saṁsāram*—material existence; *vinā*—without; *kṛṣṇa-aṅghri*—Kṛṣṇa's feet; *sevanāt*—serving.

Although he executes his own duty, a Brāhmaṇa, a Kṣatriya, a Vaiśya or a Śūdra cannot cross material existence unless he serves Kṛṣṇa's lotus feet.

atra viśa-viṣor bhinna-prakṛtikatve 'pi ākāraikyena viḍ iti jugupsā-karam. tena "vaiśyaḥ" iti pāṭhyam.

Although *viś* (Vaiśya) and *viṣ* (stool) have respectively different nominal bases, both of them have the form *viṭ* in the first case singular. Consequently here the word *viṭ* is disgusting. The words *viḍ vā* should be replaced by *vaiśyaḥ*.

10.19
evaṁ vāyu-prabhṛti-padam api, yathā,

In like manner, even words like *vāyu* (wind) can constitute the fault called *jugupsā-kara aślīla* (disgustingly unpleasant). For example:

rajaḥ-prasūnasya mamākṣi-lagnam
iti vyathāṁ kāpi tathābhyanaiṣīt
mukhasya vāyuṁ dadatā mukunde-
nodasya tat tatra ca sā cucumbe

rajaḥ-prasūnasya—with flower pollen; *mama*—my; *akṣi*—in the eye; *lagnam*—is stuck; *iti*—thus; *vyathām*—pain; *kā api*—a girl; *tathā*—in that way; *abhyanaiṣīt*—acted (i.e. faked); *mukhasya*—of the mouth; *vāyum*—air; *dadatā*—who was giving; *mukundena*—by Mukunda; *udasya*—having cast away; *tat*—that [flower pollen]; *tatra*—there [on the mouth]; *ca*—and; *sā*—she; *cucumbe*—was kissed.

"Flower pollen is stuck in my eye," Saying this, a *gopī* faked pain. After removing that flower pollen by blowing air from His mouth into her eyes, Mukunda kissed her.

atra vāyu-prabhṛti-śabdo jugupsā-janakaḥ śabda-maryādayā, tena "mukhānilenaiva nirasyatā tat, kṛṣṇena sā tatra ciraṁ cucumbe" iti pāṭhyam.

In this verse, words like *vāyu* (air) produce disgust on account of well-established conventions.[441] The second half of the verse should read: *mukhānilenaiva nirasyatā tat, kṛṣṇena sā tatra ciraṁ cucumbe.* (The meaning is the same, but *vāyu* is replaced by *anila*).

10.20
amaṅgala-dāyi yathā,

An example of *amaṅgala-dāyī aślīla*
(inauspiciously unpleasant):

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441 In certain contexts the word *vāyu* can signify one of two life airs. This verse could mean: "After removing that flower pollen from her eyes by burping, Mukunda kissed her." This would be *vāyu* used in the sense of *udāna* (the upward air).

ahaha hṛdaya-bandhoḥ ko 'pi śokaḥ kukūlo
jvalati kim api mandaṁ mandam evāpi tīkṣṇaḥ
api tu dahati sarvāṇy eva marmāṇi gāḍhaṁ
dhag iti bhavati dīptas taj-janasyāvaloke

ahaha—alas; *hṛdaya-bandhoḥ*—of Kṛṣṇa ("the heart's friend"); *kaḥ api*—a certain indescribable; *śokaḥ*—sorrow; *kukūlaḥ*—chaff fire; *jvalati*—burns; *kim api*—to a considerable extent; *mandam*—slowly; *mandam*—slowly; *eva*—only; *api*—although; *tīkṣṇaḥ*—harsh; *api tu*—but yet; *dahati*—burns; *sarvāṇi*—all; *eva*—only; *marmāṇi*—sensitive parts (of the body); *gāḍham*—excessively; *dhak*—a crackling sound; *iti*—thus; *bhavati*—becomes; *dīptaḥ*—blazing; *tat-janasya*—of His people (of those dear to Him); *avaloke*—when there is the sight.

Alas, Kṛṣṇa's indescribable sorrow is a chaff fire burning slowly. It is harsh nonetheless: It scorches all His vital organs. When He, the heart's friend, sees His devotees, that fire crackles and turns into a blaze.

atra śoka iti karuṇa-rasa-sthāyitvād amaṅgalaṁ maraṇa-rūpaṁ pratyāyayati, ato 'maṅgala-smaraṇād aślīlam. tena "priya-viraha-kukūlaḥ ko 'pi noccaiḥ-śikho 'pi" iti vācyam. evaṁ nāśādi- śabdo 'py adarśana-vācy api tathā.

Because it is the *sthāyi-bhāva* of *karuṇa-rasa* (lamentation), here the sorrow (*śoka*) causes the perception of inauspiciousness in the form of impending death. It is classed as *aślīla* (unpleasant) since it causes the remembrance of something inauspicious. The first line should be changed to: *priya-viraha-kukūlaḥ ko 'pi noccaiḥ-śikho 'pi,* "The indescribable chaff fire of separation from His dear ones, though its flames are not high…"

Similarly, words such as *nāśa* (destruction) (*vināśa, mṛtyu*) are also inauspicious, even when they refer to someone's disappearance.

10.21
[This is *sandigdha* (ambiguous):]

kālindyāḥ pulināplāvi
kāñcanaṁ sa-taraṅgakam
dyotate surata-srastā
veṇiḥ śroṇi-gateva te

kālindyāḥ—of the Yamunā River; *pulina*—the shore; *āplāvi*—which splashes; *ka-añcanam*—the movement of the water, i.e. the flow; *sa-taraṅgakam*—which has waves; *dyotate*—is resplendent; *surata*—on account of conjugal enjoyment; *srastā*—fallen; *veṇiḥ*—braid; *śroṇi*—the hips; *gatā*—which reaches; *iva*—like; *te*—your.

The wavy water of the Yamunā that splashes upon its shore is beautiful like your braid, which is loose because of erotic enjoyment and reaches your hips.

atra kasya jalasya añcanaṁ gatiḥ kiṁ vā kāñcanaṁ kanakam iti sandehāt sandigdham. tena "pulināplāvinī dhārā ghana-vīcir yama-svasuḥ" iti pāṭhe doṣāntaraṁ ca naśyati.

In this verse there is a doubt as to what the word *kāñcanam* actually means: does it refer to the movement (*añcanam*) of the water (*ka*), or does it mean gold (*kāñcanam*)? This is an example of the fault called *sandigdha* (ambiguous). The first half of the verse should read: *pulināplāvinī dhārā ghana-vīcir yama-svasuḥ,* "The flow of the Yamunā River is replete with strong waves and splashes the shore…" In this new version, the other fault is also removed.

COMMENTARY

Regarding the verse, the wavy water of the Yamunā is compared to her open braid because her hair is black and because it is wavy when not braided. Viśvanātha Cakravartī comments that her hair reaches her hips, which are adorned with a white cloth. Thus the shore of the Yamunā, which is full of white sand, is likened to Her hips.

Viśvanātha Cakravartī adds: The explanation of the words “the other fault is also removed” is as follows: The word *kāñcanam* (the flow of water) is neuter while the word *veṇi* (braid) is feminine. This is the fault of using a different gender in a simile (*upamā*) (8.331) (*Subodhinī*). Actually, Kavi Karṇapūra, not satisfied with the current example of *sandigdha* (ambiguous), gives another illustration of *sandigdha* in the next verse. This is because the meaning of the verse does not make sense if *kāñcana* is taken to mean gold. In other words, there is no real ambiguity in this verse.

10.22

yathā vā,

Another example of *sandigdha* (ambiguous):

kṛṣṇo 'syā vaśa-vartīti
vadanād vadanaṁ gatā
candrāc candre padaṁ kṛtvā
stutyā kīrtiḥ prayāti te

kṛṣṇaḥ—Kṛṣṇa; *asyāḥ*—Her; *vaśa-vartī*—is under control; *iti*—thus; *vadanāt*—from mouth; *vadanam*—to mouth; *gatā*—went; *candrāt*—from a moon; *candre*—in the moon (to a moonlike face); *padam*—its abode; *kṛtvā*—having made; *stutyā*—by means of praising (or praiseworthy); *kīrtiḥ*—fame; *prayāti*—roams; *te*—Your.

The words “Kṛṣṇa is under Her control” are spreading from one moonlike mouth to another. Your fame is expanding by such praise (or Your praiseworthy fame is expanding).

atra stutyeti tṛtīyayā kiṁ stavena kiṁ stavārheti sandehaḥ. tena “kīrtir bhramati te bhuvi” iti vācyam.

Here the doubt is: Does *stutyā* mean “by such praise” or “praiseworthy”? Therefore the fourth line should read: *kīrtir bhramati te bhuvi,* “Your fame is spreading on the earth.”

10.23

[This is *neyārtha* (the meaning can only be guessed):]

tava nayana-cakorī-puccha-kacchābhighāta-
vyathita-hṛdaya-vṛttīnīva nīlotpalāni
kamala-mukhi janebhyo lajjayā na prakāśaṁ
dadhati divasa-madhye mudritāny eva santi

tava—of yours; *nayana*—[in the form] of the eyes; *cakorī*—of the *cakora* bird; *puccha*—of a tail; *kaccha*—of the end; *abhighāta*—by the striking; *vyathita*—are afflicted; *hṛdaya*—of the heart; *vṛttīni*—whose functions; *iva*—as if; *nīla-utpalāni*—blue lotuses; *kamala-mukhi*—O girl with a lotus face; *janebhyaḥ*—toward people; *lajjayā*—out of shyness; *na prakāśaṁ dadhati*—do not expand; *divasa*—the day; *madhye*—during; *mudritāni*—closed; *eva*—only; *santi*—are.

Girl with a lotus face, out of shyness toward people blue lotuses do not open during the day: They remain contracted. It's as if their heart functions are troubled by the strikes of the tails of the *cakora* birds of your eyes.

atra puccha-kacchābhighātety-ādinā nirjitatvam eva lakṣyate. sā ca lakṣaṇā duṣṭaiva. uktaṁ ca "lakṣaṇā sā na kartavyā kaṣṭenārthāgamo yataḥ. na yatra śakya-sambandho na rūḍhir na prayojanam" tena neyārtham idam. tena "tava nayana-yuga-śrī sāhacaryaṁ na labdhā" iti pāṭhyam.

In this verse, the idea that blue lotuses have been defeated by the beloved *gopī's* eyes is figuratively expressed by "*puccha-kacchābhighāta*" and so on (by the strikes of the tail ends of *cakora* birds). That type of metaphorical usage is faulty. This is the fault called *neyārtha* (the meaning can only be guessed).[442]

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442 Here the tails of the cakora birds corresponds to the girl's eyelashes. However, usually birds do not strike lotuses with their tails, and so the idea is far-fetched.

It has been said: *lakṣaṇā sā na kartavyā kaṣṭenārthāgamo yataḥ, na yatra śakya-sambandho na rūḍhir na prayojanam,* "*Lakṣaṇā-vṛtti* should not be used when the meaning derived from it is understood with difficulty, when there is no connection with the literal meaning, when there is no conventional meaning (*rūḍhi*), or when there is no purpose (*prayojana*) (an implied sense)."[443]

The first line should read: *tava nayana-yuga-śrī sāhacaryaṁ na labdhā,* "The beauty of your eyes is unmatched."

10.24

atha kliṣṭādīni samāsa-gatāny eva,

Now examples of *kliṣṭa* and other faults which only occur in compounds will be shown. This verse illustrates *kliṣṭa* (not easily intelligible):

yamunā-janaka-jyotir-
udaya-smita-śālibhiḥ
tvan-mukhasya tulām āptum
udavāsa-tapo dadhe

yamunā—of the Yamunā; *janaka*—of the father; *jyotiḥ*—of the luminosity; *udaya*—because of the rising; *smita*—for smiling; *śālibhiḥ*—by those which are distinguished; *tvat-mukhasya*—with your face; *tulām*—equality; *āptum*—in order to attain; *uda*—in water; *vāsa*—of staying; *tapaḥ*—the austerity; *dadhe*—was done.

Those things distinguished for smiling when the sun's luminosity first appears performed the austerity of staying in water to attain equality with your face.

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443 *nirūḍhā lakṣaṇāḥ kāścit sāmarthyādabhidhāna-vat, kriyante sāmpratam kāścit kāścin naiva tv aśaktitaḥ,* "Sometimes Indication is conventional: It resembles Denotation because of the suitability (the well-known usage, such as dead metaphor). Sometimes Indication is done on a specific occasion (this is purposeful figurative usage). But sometimes it is inadmissible because it has no power (*neyārtha* is categorized by this third kind)." (*Tantra-vārttika*) (*Kāvya-prakāśa,* verse 157 *vṛtti*)

atra yamunā-janakaḥ sūryas tasya jyotiṣa udayena smita-śālīni padmāni tair iti kleśata evārthāvagatir iti kliṣṭam.

Here it is said that the austerity is done by the things distinguished for smiling when the sun's luminosity first appears; this refers to lotuses. That is the fault called *kliṣṭa* (not easily intelligible), since the meaning is difficult to understand.

10.25

[This is *avimṛṣṭa-vidheyāṁśa* (not giving sufficient importance to the predicate) in a compound:]

nāyaṁ pauṣpaḥ khalu na dhanuṣo nāpi maurvyāś ca nighno
mugdhe digdhaḥ kim amṛta-rasenaiva kiṁ vā viṣeṇa
nirmukto 'pi prakaṭam asakṛd vīkṣyate mucyamāno
rādhe ko 'yaṁ tava rati-pateḥ ṣaṣṭha-bāṇaḥ kaṭākṣaḥ

na—not; *ayam*—this [crooked glance]; *pauṣpaḥ*—made of flowers; *khalu*—indeed; *na*—not; *dhanuṣaḥ*—of a bow; *na api*—nor even; *maurvyāḥ*—of a bow string; *ca*—and; *nighnaḥ*—under the control; *mugdhe*—O innocent girl (or lovely girl); *digdhaḥ*—anointed; *kim*—is it?; *amṛta-rasena*—essence of nectar; *eva*—only; *kim vā*—or is it?; *viṣeṇa*—with poison; *nirmuktaḥ*—released; *api*—although *prakaṭam*—manifest; *asakṛt*—repeatedly; *vīkṣyate*—it is seen; *mucyamānaḥ*—being released; *rādhe*—O Rādhā; *kaḥ*—is it?: *ayam*—this; *tava*—of Yours; *rati-pateḥ*—of Cupid ("Rati's husband"); *ṣaṣṭha-bāṇaḥ*—the sixth arrow; *kaṭa-akṣaḥ*—sidelong glance.

Rādhā, O beautiful girl, this sidelong glance of Yours is certainly not made of flowers, nor is it used with a bow or a bowstring. Is it Cupid's sixth arrow? Is it anointed with nectar or with poison? Although it is shot only once, it seems to be shot many times.

atra ṣaṣṭhatvaṁ vidheyaṁ, tat tu samāsena guṇī-bhūtam ity avimṛṣṭa-vidheyāṁśaḥ. tena mugdhe ity atra rādhe iti kṛtvā "ṣaṣṭhaḥ ko 'yaṁ nayanam ayi te pañca-bāṇasya bāṇaḥ" iti pāṭhe sādhu.

Here the predicate is the word *ṣaṣṭha* (sixth), in *ṣaṣṭha-bāṇaḥ* (sixth arrow), but its meaning has become secondary since the word is compounded. This is the fault called *avimṛṣṭa-vidheyāṁśa* (not giving sufficient importance to the predicate).

The proper version is: *ṣaṣṭhaḥ ko 'yaṁ nayanam ayi te pañca-bāṇasya bāṇaḥ,* "O Rādhā, is this glance of Yours Cupid's sixth arrow?"

COMMENTARY

The word *ṣaṣṭha-bāṇa* (sixth arrow) is a *karma-dhāraya* compound. By rule, in a *karma-dhāraya* the last word has more importance than the first word. The word *ṣaṣṭha* (sixth) is the predicate of *bāṇa* (arrow). As a predicate, *ṣaṣṭha* should have the same status as its substantive, but in the compound it is secondary by being the first word. Therefore compounding should not be done.

Incidentally, in *Mantrārtha-dīpikā* Viśvanātha Cakravartī quotes *Sanat-kumāra-saṁhitā* and mentions Cupid's five flower arrows: *aśoka, amra-mañjarī* (mango bud), *mallikā* (jasmine), *mādhavī,* and *bakula.* Jayadeva compares Rādhā to a different set of Cupid's five flower arrows:

bandhūka-dyuti-bāndhavo 'yam adharaḥ snigdho madhūka-cchavir
gaṇḍaś caṇḍi cakāsti nīla-nalina-śrī-mocanaṁ locanam
nāsābhyeti tila-prasūna-padavīṁ kundābha-danti priye
prāyas tvan-mukha-sevayā vijayate viśvaṁ sa puṣpāyudhaḥ

"Hot-tempered girl, Your glossy lips are the friends of the splendor of a *bandhūka* flower. Your resplendent cheeks are the color of a *madhūka* flower. Your eyes emanate the beauty of a blue lotus, and Your nose has the status of a sesame blossom. O beloved with jasmine-like teeth, by serving Your face, Cupid, the flower archer, has conquered the world." (*Gīta-govinda* 10.14)

Prabodhānanda Sarasvatī comments: *tvan-mukhe bandhūka-madhūka-nīlotpala-tila-kunda-puṣpāṇi santīti tvan-mukhād eva*

prāptāyudhaḥ kāmo viśvaṁ vijayata iti bhāvaḥ. tathā ca, rakta-pīta-nīla-kaṣāyojjvaleti ākarṣaṇa-vaśī-karaṇonmādana-drāvaṇa-śoṣaṇeti kāmasya śarā kathitāḥ, "The sense is: "Cupid has conquered the world after obtaining his weapons from Your face": That is to say the *bandhūka, madhūka,* blue lotus, sesame, and jasmine flowers are in Rādhā's face, and thus Cupid's arrows are described as red, yellow, blue, yellowish red, and blazing white, which further correspond to the actions of attracting, bringing into submission, maddening, causing to melt, and parching."

10.26

yathā vā,

Another example of *avimṛṣṭa-vidheyāṁśa* in a compound:

akṛtaṁ sukṛtaṁ kiñcid
ataptaṁ ca tathā tapaḥ
bhaveyaṁ yena te nātha
karuṇā-lava-bhājanam

akṛtam—was not done; *sukṛtam*—virtuous deed; *kiñcit*—some; *ataptam*—was not performed; *ca*—and; *tathā*—similarly; *tapaḥ*—austerity; *bhaveyam*—I may become; *yena*—by which; *te*—Your; *nātha*—O Lord; *karuṇā*—of compassion; *lava*—of a fraction; *bhājanam*—a recipient.

O Lord, I did not perform virtuous deeds nor did I practice penance by means of which I could become a recipient of a fraction of Your mercy.

atra naṣaḥ prādhānyam, tasya samāsena guṇī-bhāvaḥ. evaṁ lavasya vidheyatvena samāsena guṇī-bhāvaḥ. tena "na kṛtaṁ sukṛtaṁ kiñcin na taptaṁ ca tathā tapaḥ, mayi yena bhaven nātha karuṇāyā lavo 'pi te" iti sādhu. tathā "udayati śaśī śrī-rādhāyā na tan mukha-maṇḍalam" ity atra na-kārasya prādhānyād guṇaḥ.

Here the negative particle, *na[ñ],* should be primary (since it is an important part of the predicate), but it has become secondary since it is compounded (in *akṛtam* and in *ataptam*).[444] Additionally, the word *lava* (fraction), a predicate, has become secondary due to being compounded. The proper version is: *na kṛtaṁ sukṛtaṁ kiñcin na taptaṁ ca tathā tapaḥ, mayi yena bhaven nātha karuṇāyā lavo 'pi te.* (The meaning is the same, but compounding is not done.)

Similarly, earlier it was said: *udayati śaśī śrī-rādhāyā na tan mukha-maṇḍalam,* "This is the rising moon, not the orb of Śrī Rādhā's face (5.64)." This makes a literary quality since *na[ñ]* has primary importance (because it is not compounded insofar as the negation is central in the text).

10.27

yatra tu viśeṣābhidhānaṁ tatra naṣaḥ samāso 'pi na duṣyati. yathā,

It should be understood, however, that even a compound with *na[ñ]* is not faulty when the purpose is to express a speciality of the word compounded with *na[ñ].* For example:

amārjita-sucikkaṇair anabhiṣikta-dhautojjvalair
abhūṣita-manoharair ananulipta-sat-saurabhaiḥ
tamāla-dala-komalair nayana-kaumudī-kandalair
aho kim idam aṅgakaiḥ sphurati nīlam ādyaṁ mahaḥ

amārjita—without being rubbed; *su-cikkaṇaiḥ*—very glossy; *anabhiṣikta*—without being sprinkled (i.e. without being given an *abhiṣeka*); *dhauta*—clean; *ujjvalaiḥ*—effulgent; *abhūṣita*—without being adorned; *manoharaiḥ*—charming; *ananulipta*—without being anointed; *sat*—is eminent; *saurabhaiḥ*—whose fragrance; *tamāla-dala*—like a *tamāla* leaf; *komalaiḥ*—soft; *nayana*—for the

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444 The word *akṛtam* is a *nañ-tatpuruṣa* compound. In making the compound with *kṛtam, na[ñ]* changed to *a.* In a *tatpuruṣa* compound, the last word is predominant. The compound is the predicate of *sukṛtam.* The same applies to *ataptam.*

eyes; *kaumudī*—of moonlight; *kandalaiḥ*—a sprout; *aho*—what a wonder; *kim idam*—what is this?; *aṅgakaiḥ*—by means of limbs; *sphurati*—shines; *nīlam*—dark blue; *ādyam*—foremost; *mahaḥ*—effulgence.

What is this unparalleled dark blue effulgence that emanates from these limbs? How amazing! They are very glossy even without being massaged. They are pure and bright even without being consecrated by *abhiṣeka.* They are charming even without being adorned, and they are fragrant even without being anointed. They are as soft as a *tamāla* leaf and are shoots of moonlight for the eyes.

atra sucikkaṇādi-viśeṣābhidhāne 'mārjitādiṣu naṣaḥ samāso guṇa eva, tad-rūpatvam eva vidheyaṁ na tena vidheyāvimarṣaḥ, yathā "apīta-kṣīva-kādambam" iti daṇḍinaḥ.

Here the use of *na[ñ]* in compounds such as *amārjita* is a literary quality since the purpose is to express the special features of the limbs such as glossiness. Thus the idea of having such a form is actually the predicate, and so there is no lack of consideration of the predicate (*avimṛṣṭa-vidheya = vidheyāvimarśa*).[445]

The poet Daṇḍī gives a similar example: *apīta-kṣīva-kādambam,* "The grey-winged goose is drunk without drinking" (*Kāvyādarśa* 2.200).

COMMENTARY

The substantive is *kādambam* (grey-winged goose). Here, *kṣīva* (drunk) is the positive expression of a distinctive feature. Thus the idea of being drunk without drinking is the predicate; the mere absence of drinking is not the predicate.

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445 The substantive is *aṅgakaiḥ* (limbs). Viśvanātha Cakravartī expounds: The limbs' being very glossy even without being massaged is the predicate. The mere absence of massaging is not the predicate (*Subodhinī*). Therefore the compounds with *na[ñ]* are not faulty.

In the elaboration, Kavi Karṇapūra shows that the term *avimṛṣṭa* in the name *avimṛṣṭa-vidheyāṁśa* (not giving sufficient importance to an aspect of the predicate) literally means "ill-considered", from the verbal root *mṛś* (to consider), and not "impure", as derived from the root *mṛj* (to purify).

10.28

yathā vā,

Another example of a nonfaulty usage of *na[ñ]* in a compound:

anāsaktaḥ karma kurvann
asakto viṣayāṣ juṣan
apramatto bhajan kṛṣṇaṁ
na sa tais tair nibadhyate

anāsaktaḥ—not attached; *karma*—activities; *kurvan*—while doing; *asaktaḥ*—not attached; *viṣayān*—sense objects; *juṣan*—while experiencing; *apramattaḥ*—not being inattentive; *bhajan*—worshiping; *kṛṣṇam*—Kṛṣṇa; *na*—not; *saḥ*—he; *taiḥ taiḥ*—by suchactivities and sense objects; *nibadhyate*—is bound.

Detached while doing activities and while experiencing sense objects, a person who attentively worships Kṛṣṇa is not bound by activities nor by sense objects.

COMMENTARY

Viśvanātha Cakravartī explains that the mere absence of attachment is not the predicate here, rather the idea of being a doer of the activities with the special characteristic of being without attachment is the predicate (*Subodhinī*). In other words, *anāsaktaḥ karma kurvan* is one predicate (detached while doing activities), thus the compounds with *na[ñ]* are not faulty.

10.29
yathā vā,

Yet another example of a nonfaulty usage of *na[ñ]* in a compound:

apūtaḥ pūtanaṁ gacched
avijño vijñatāṁ vrajet
aguṇī guṇitām eti
kṛṣṇe bhakto bhaved yadi

apūtaḥ—one who is impure; *pūtanam*—purity; *gacchet*—may attain; *avijñaḥ*—an ignorant person; *vijñatām*—wisdom; *vrajet*—attains; *aguṇī*—one without qualities; *guṇitām*—the state of having qualities; *eti*—attains; *kṛṣṇe*—of Kṛṣṇa; *bhaktaḥ*—a devotee; *bhavet*—he is; *yadi*—if.

If a person who is impure, ignorant, and without quality becomes a devotee of Kṛṣṇa, he becomes pure, wise, and full of qualities.

yathā "agṛdhnur ādade so 'rthān" ity-ādi kālidāsaḥ. yatra naṣaḥ prādhānyena doṣāntaram āpatati, tatra doṣa eva. yathā "giro na hari-tatparā dṛg api no harīkṣottarā" ity-ādau "kiṁ giro na hari-tatparāḥ, kiṁ hari-tatparā giro na, kiṁ giro na yato hari-tatparāś cet" iti sandehaḥ syāt. tena "giras tv ahari-tatparā dṛg api cāharīkṣottarā" iti sādhu.

Another such example is in this passage by Kālidāsa: *agṛdhnur ādade so 'rthān,* "He accepted sensory objects without being greedy" (*Raghu-vaṁśa* 1.21).

Moreover, there may be a fault even when *na[ñ],* as a predicate, is primary. For example, *giro na hari-tatparā dṛg api no harīkṣottarā,* "Words do not have Hari as their highest aim, nor does sight have the vision of Hari as its highest aim." Here there is a doubt. Does this sentence mean: (1) "Words do not have Hari as their highest aim," or (2) "Things which have Hari as their highest aim are not words," or (3) "These are

not words if they have Hari as their highest aim." This is the fault called *sandigdha* (ambiguous). The sentence should read: *giras tv ahari-tatparā dṛg api cāharīkṣā-parā.* (The meaning is the same, but *na[ñ]* was compounded.)

10.30

[This is *viruddha-mati-kṛt* (it causes a contradictory thought) in a compound:]

vinā śapatham ālīnāṁ
vinā kṛṣṇasya namratām
na sammukhīnāsīty eṣa
rādhe kas tava durgrahaḥ

vinā—without; *śapatham*—the oath; *ālīnām*—of lady friends; *vinā*—without; *kṛṣṇasya*—Kṛṣṇa's; *namratām*—being bowed down; *na*—not; *sammukhīnā*—facing; *asi*—you are; *iti*—therefore; *eṣaḥ*—this; *rādhe*—O Rādhā; *kaḥ*—what is?; *tava*—of Yours; *durgrahaḥ*—obstinacy, or illness.

Rādhā, without Your friends' promises and without Kṛṣṇa's bowing to You, You do not turn your face toward Him. What is this obstinacy of Yours?

atra "durgrahaḥ" iti durāgrahārtha-vācī ca, graha-vaiguṇya-pratipādakatvena viruddha-mati-kṛt. "vinā śapatham" ity atrāpi vināśa-śabdo 'pi viruddhatā. tena "ṛte śapatham ālīnām" iti paṭhitvā "rādhe ko 'yaṁ durāgrahaḥ" iti pāṭhyam.

The word *durgraha* here conveys the meaning of obstinacy, but since it is also the name of an illness, a seizure, it causes a contradictory thought. The words *vinā śapatham* cause a contradictory thought also, by separating them as *vināśa-patham* (path of destruction). The proper version is: *ṛte śapatham ālīnām* (without Your friends' promises) and *rādhe ko 'yaṁ durāgrahaḥ* (Rādhā, what is this obstinacy?).

10.31
yathā vā,

Another example of *viruddha-mati-kṛt* in a compound:

samāṁ-samīnāvali cārayadbhir
gavāṁ kulaṁ vallava-bāla-vṛndaiḥ
vṛndāvane kautuka-keli-lolaḥ
punātu vaḥ śrī-vraja-rāja-sūnuḥ

samām-samīna—cows who give birth every year; *āvali*—in which [herd] there are many; *cārayadbhiḥ*—who are causing to go (i.e. who tend); *gavām*—of cows; *kulam*—a herd; *vallava-bāla*—cowherd boys; *vṛndaiḥ*—along with many; *vṛndāvane*—in Vṛndāvana; *kautuka*—of festivity; *keli*—pastimes; *lolaḥ*—who longs for; *punātu*—may He purify; *vaḥ*—you all; *śrī*—beautiful; *vraja*—of Vraja; *rāja*—of the king; *sūnuḥ*—the son.

May the beautiful prince of Vraja purify all of you. He longs for pastimes of festivity in Vṛndāvana with the cowherd boys, who tend herds of cows that bear calves every year.

atra māṁsa-mīnāvali-sahitam iti viruddha-mati-kṛt. evam "akārya-mitraṁ bhavānī-patir ambikā-ramaṇaḥ" ity-ādayo 'pi viruddha-mati-kṛtaḥ. kiṁ bahunā? priyatama-vallabhatamā ity-ādayo 'pi priyāntaraṁ vallabhāntaraṁ ca pratipādayanti, tena te 'pi tathā. priyatamā-prabhṛtayas tu na tathā, aucityād iti kecid āhuḥ. vṛṣaṇa-vāntādi-śabdās tu na tathā, kavi-prayuktāt.

Here *samāṁ-samīnāvali* (many of which bear calves every year) causes a contradictory thought. It could be interpreted to mean *māṁsa-mīnāvali-sahitam* (accompanied with much meat and fish). Similarly, words like *akārya-mitram* (true friend, lit. "a friend that wasn't made," but the unwanted double meaning is "partner in crime"), *bhavānī-pati* (Śiva, lit. "the master of Śiva's wife," which suggests that Durgā has a paramour), and *ambikā-ramaṇa* (Śiva, lit. "Durgā's lover," which hints at the possibility of more than one lover) also cause contradictory

thoughts. Someone might wonder, "Does the fault of *viruddha-mati-kṛt* also occur on account of many lovers?" The answer is: Yes, words like *priyatama,* "most dear [out of many]," and *vallabhatama,* "most beloved [out of many]," convey the idea of other lovers, thus they also create contradictory thoughts. However, some say *priyatamā,* "dearest girlfriend [out of many]," is suitable so it is not an instance of *viruddha-mati-kṛt.*[446]

Moreover, *vṛṣaṇa* ("strong," or "scrotum," or "sprinkling"), *vānta* ("ending with *va,*" or "vomited"), and other terms are not instances of *viruddha-mati-kṛt* because they are used by poets.

10.32

eṣāṁ samāsa-gatatvena diṅ-mātram udāharaṇaṁ kriyate. samāsa-gata-śruti-kaṭu yathā,

Now a few examples where the faults such as *śruti-kaṭu* occur in compounds will be shown to illustrate the concept. The following verse is an instance of *śruti-kaṭu* (harsh on the ears) in a compound:

pracakrame vikrama-vikrayaṁ bhruvā
su-vakrayāsau rati-cakram akramāt
suniṣṭhura-ṣṭhyūta-kaṭākṣa-sauṣṭhavā
goṣṭhādhirājasya sute visaṁṣṭhule

pracakrame—began; *vikrama*—of masculine power; *vikrayam*—in which there is a sale (i.e. a loss); *bhruvā*—with the brow; *su-vakrayā*—very crooked; *asau*—She (Rādhā); *rati*—of love games; *cakram*—a multitude; *akramāt*—after taking an opposite position (i.e. after mounting in the male position[447]); *su-niṣṭhura*—in

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446 The word *priyatamā* implies other girls. Such a usage may be considered proper with the understanding that a lover can have several girlfriends, but it is improper (*rasābhāsa*) for a woman to have more than one paramour (*Bhakti-rasāmṛta-sindhu* 4.9.13-16).

447 Viśvanātha Cakravartī glosses *akramāt* as *puruṣa-kramam āruhya* (after climbing onto the male position). The fifth case ending in *akramāt* is obtained

such a way that there is harshness; *ṣṭhyūta*—is ejected (i.e. sent); *kaṭa-akṣa*—of the sidelong glance; *sauṣṭhavā*—[Rādhā] whose excellence; *goṣṭha*—of the cowherd village; *adhirājasya*—of the king; *sute*—toward the son (Kṛṣṇa); *visaṁṣṭhule*—who is unsteady (i.e. in a different position, the female position).

After mounting in the male position, Rādhā began her many love games, which involve a loss of male domination. Kṛṣṇa, the son of the king of the cowherds, laid down in the female position. With Her crooked brows, She showed Him Her expertise in throwing harsh sidelong glances.

atra parārdhe samāsa-gataṁ śruti-kaṭu-samudāyena pratikūla-varṇatvāt prakṛta-rasānanuguṇaḥ, visaṁṣṭhula iti samāpta-punar-āttaṁ ceti parivṛttau mūla-nāśaḥ. evam anye 'pi yathā-sthalam anumeyāḥ.

In the second half of the verse there is no literary quality that corresponds to *madhura-rasa,* inasmuch as the phonemes are adverse. This is due to the many instances of *śruti-kaṭu,* which occur in compounds here.[448]

Moreover, *visaṁṣṭhule* is an example of *samāpta-punar-ātta* (continuing with a modifier when the sentence is already complete: 10.84, meaning it was already said that Rādhā had assumed the male position, so it is redundant to say that Kṛṣṇa assumed the female position). For these reasons, if corrections were made the whole verse would be changed.

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by the *sūtra* beginning *gamyasya yab-antasya* (HNV 684). The *na[ñ]* in *akramāt* is used in the sense of *tad-anyatva* ("being opposite to that") (HNV *Amṛta* Commentary 937). Viśvanātha Cakravartī also explains *visaṁṣṭhule* as *puruṣa-kramaṁ vihāya strī-saṁsthāpite* (who was established in the female position after giving up the male position).

448 The compound *suniṣṭhura-ṣṭhyūta-kaṭākṣa-sauṣṭhavā* and indeed the whole second half of the verse is filled with the cerebral letters *ṣ* and *ṭh,* which are characteristic of the *ojas* quality, as explained in the sixth chapter. The use of the *ojas* quality here is considered harsh on the ears (without a purpose) because it occurs in a description that involves *madhura-rasa* it is out of place.

Examples of the other faults in a compound can be inferred according to the context in this manner.

10.33

evam anye yathā-sthalaṁ jñeyā vākye tathaiva ca (6)

evam—in this way; *anye*—others (other faults); *yathā-sthalam*—according to the circumstance; *jñeyāḥ*—should be understood; *vākye*—in a sentence; *tathā*—in that way; *eva*—only; *ca*—and.

Similarly, the other faults should be understood to also occur in a sentence, depending on the situation.

cyuta-saṁskṛty asamarthaṁ nirarthakaṁ varjayitvevaite śruti-kaṭv-ādayo doṣā anumeyāḥ. krameṇodaharaṇāni—"pracakrame vikrama-vikrayam" ity-ādi vākyam eva śruti-kaṭu.

This *sūtra* means: The faults beginning from *śruti-kaṭu,* but excluding *cyuta-saṁskṛti* (grammatical mistake), *asamartha* (not the intended meaning) and *nirarthaka* (*vyartha,* meaningless), should be inferred to occur in a sentence.

Now examples will be shown according to the sequence (10.6). In the previous verse, there is an instance of *śruti-kaṭu* in the first half: *pracakrame vikrama-vikrayaṁ bhruvā su-vakrayāsau rati-cakram akramāt.*

10.34

yathā vā,

Another instance of *śruti-kaṭu* in a sentence:

kaṣṭam aṣṭāpadasyedaṁ
dauṣṭhvaṁ ca sudhā-ṣṭhyuraḥ
varṣmaṇo hy anayā ghṛṇyā
tuṇḍena ca tava priye

kaṣṭam—difficulty (i.e. gold shall not remain being so highly regarded); *aṣṭāpadasya*—of gold[449]; *idam*—this; *dauṣṭhvam*—faultiness; *ca*—and; *sudhā-ṣṭhyuraḥ*—of the moon ("it throws nectar"); *varṣmaṇaḥ*—of the body; *hi*—only; *anayā*—due to this; *ghṛṇyā*—on account of a ray; *tuṇḍena*—on account of the face; *ca*—and; *tava*—of yours; *priye*—O dear girl.

Darling, gold is in trouble because of your bodily rays, and the moon is faulty due to your face.

sudhā-ṣṭhyuraś candrasya ghṛṇyā kiraṇena, atra vākyam eva tathā.

This is the fault of *śruti-kaṭu* in a sentence. *Sudhā-ṣṭhyuraḥ* means "of the moon," and *ghṛṇyā* means "because of a ray." (The cerebral phonemes are not conducive to *madhura-rasa.*)

10.35

[This is *aprayukta* (not in use) in a sentence:]

lekhair duścyavana-praṣṭhaiḥ
sura-jyeṣṭhādikair api
vandyamāno vidhū rātu
śātaṁ śyatu ca duṣkṛtam

lekhaiḥ—by demigods; *duścyavana*—Indra ("who is difficult to make fall"); *praṣṭhaiḥ*—whose leader; *sura-jyeṣṭhādikaiḥ*—headed by Brahmā; *api*—even; *vandyamānaḥ*—who is glorified (or offered obeisances); *vidhuḥ*—Kṛṣṇa; *rātu*—may he give; *śātam*—happiness; *śyatu*—may he destroy; *ca*—and; *duṣkṛtam*—evil-doers.

The gods led by Indra and headed by Brahmā offer obeisances to Kṛṣṇa. May He give joy to you all and make evil-doers insignificant.

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449 According to Mallinātha, the derivation of *aṣṭāpada* is as: *aṣṭusu dhātuṣu padaṁ pratiṣṭhā yasya,* "It has a preeminent place among the eight metals." The eight metals are gold, silver, copper, tin, zinc, lead, iron, and mercury: *svarṇaṁ rūpyaṁ ca tāmraṁ ca raṅgaṁ yaśadam eva ca, śīsaṁ lauhaṁ rasaś ceti dhātavo 'ṣṭau prakīrtitāḥ* (*Apte's Dictionary*).

lekhair devair, duścyavana indraḥ, sura-jyeṣṭho brahmā, vidhuḥ śrī-kṛṣṇaḥ, rātu dadātu, śyatu kṛśaṁ karotu. atra lekhādi-śabdāḥ surādi-vācakā api śleṣādikaṁ vinānyatra kavibhir aprayuktatvād aprayuktās tena vākyam evedam aprayuktam.

In this verse, *lekhaiḥ* refers to the gods, *duścyavana* denotes Indra, *sura-jyeṣṭha* is Brahmā, *vidhu* is Śrī Kṛṣṇa, *rātu* means "may he give," and *śyatu* means "may he make insignificant." Here, the words *lekhaiḥ, duścyavana,* and *sura-jyeṣṭha,* though they signify the gods, Indra and Brahmā respectively, are not in use simply because poets do not use these terms unless they intend to make a pun. Thus, this is an instance of the fault called *aprayukta* (not in use) occurring in a sentence.

10.36

[This is *nihatārtha* (obstructed meaning) in a sentence:]

kṣamā-kṣamā-dharānanta-
makara-dhvaja-laṅghinaḥ
plavante śaibya-sugrīva-
meghapuṣpa-balāhakāḥ

kṣamā—the earth; *kṣamā-dhara*—mountain ("which preserves the earth"); *ananta*—the sky ("who has no end"); *makara-dhvaja*—the ocean; *laṅghinaḥ*—they cross over; *plavante*—they go; *śaibya*—Śaibya; *sugrīva*—Sugrīva; *meghapuṣpa*—Meghapuṣpa; *balāhaka*—Balāhaka.

Śaibya, Sugrīva, Meghapuṣpa and Balāhaka gallop and go beyond the earth, mountains, sky, and oceans.

atra kṣamādayo balāhakāntāḥ śabdāḥ kṣānty-ādibhiḥ prasiddhair nihatārthāḥ. tathā hi—kṣamā kṣāntiḥ, kṣamā-dhara kṣamī, anantaḥ parameśvaraḥ, makara-dhvajaḥ kāmaḥ, śaibyaḥ śibi-putraḥ, sugrīvo vānara-rājaḥ, megha-puṣpaṁ jalaṁ, balāhako meghaḥ. etaiḥ prasiddhaiḥ pṛthvī-parvata-vyoma-samudrā bhagavato hayāś catvāraś cāprasiddhā vyāhanyante.

All the nouns in this verse, from *kṣamā* to *balāhaka,* are instances of the fault called *nihatārtha* (obstructed meaning). This is because these nouns carry well-known meanings: *kṣamā* means "patience," *kṣamā-dhara* means "one who is tolerant (peaceful)," *ananta* refers to the Lord, *makara-dhvaja* is a name of Cupid (*Amara-koṣa* 1.1.27), *śaibya* means "Śibi's son," *sugrīva* is the name of the king of monkeys, *megha-puṣpa* is water ("flower in the form of a cloud") and *balāhaka* is a cloud. Therefore the lesser known meanings of these nouns, specifically: *kṣamā* as "earth," *kṣamā-dhara* as "mountain," *ananta* as "sky," *makara-dhvaja* as "ocean," and *śaibya, sugrīva, meghapuṣpa* and *balāhaka* as the Lord's four horses are obstructed by these well-known definitions.

COMMENTARY

Śibi was a king who saved Agni. Agni, in the form of a dove, was attacked by Indra in the form of a hawk, but Śibi offered his own flesh, equal in weight to the dove, to Indra (*Mahābhārata*).

The *Padma Purāṇa* describes Kṛṣṇa's horses: *śaibyas tu śuka-patrābhaḥ sugrīvo hema-piṅgalaḥ, meghapuṣpas tu meghābhaḥ pāṇḍuro hi balāhakaḥ,* "Śaibya is green like a parrot's wings, Sugrīva is yellow-gold, Meghapuṣpa is the color of a cloud, and Balāhaka is whitish" (cited in *Sārārtha-darśinī* 10.53.5).

10.37

yathā vā,

Another example of *nihatārtha*
(obstructed meaning) in a sentence:

sāmudraṁ nava-nītaṁ ca
mahā-riṣṭiś ca nandakaḥ
hari-vatsa-śayāsannau
vātāṁ śātaṁ sadaiva vaḥ

sāmudram—the Kaustubha jewel ("born from the ocean"); *nava-nītam*—is newly brought; *ca*—and; *mahā-riṣṭiḥ*—which is a great

sword; *ca*—and; *nandakaḥ*—Nandaka (name of the Lord's sword); *hari*—of Hari; *vatsa*—and the chest; *śaya*—the hand; *āsannau*—are near; *vātām*—may they two bestow; *śātam*—happiness; *sadā*—always; *eva*—only; *vaḥ*—to all of you.

The Kaustubha jewel, newly brought from the ocean, and Nandaka, the great sword, are always near Hari's chest and hand respectively. May those two bestow happiness to you all.

atra sāmudraṁ nava-nītaṁ kaustubhaḥ, mahā-riṣṭir nandakaḥ khaḍgaḥ, vatsaṁ vakṣaḥ, śayaḥ pāṇiḥ. ete sāmudra-lavaṇa-navanīta-mahotpāta-samṛddhi-janaka-tarṇaka-śayanaiḥ prasiddhaiḥ nihatā iti vākyam eva nihatārtham.

Here the words *sāmudraṁ nava-nītam* denote the Kaustubha jewel, the words *mahā-riṣṭiḥ nandakaḥ* denote the Lord's sword, whereas *vatsa* means "chest" and *śaya* means "hand". Yet these meanings are obstructed by these well-known meanings: *sāmudra* means "sea salt", *navanīta* means "butter", *mahā-riṣṭi* means "great misfortune", *nandaka* means "making happy", *vatsa* means "calf", and *śaya* means "resting". This verse is an instance of *nihatārtha* in a sentence.

COMMENTARY

The word *sāmudra* used in this verse ("born from the ocean") is made from the word *samudra,* in the sense of "born there" (*tatra jātaḥ,* HNV 1145). Moreover, in *Viṣṇu-līlā,* the Kaustubha jewel appears from the churning of the Milk Ocean (*Bhāgavatam* 8.8.6). In *Kṛṣṇa-līlā,* however, it is a gift from the serpent Kāliya. *Śrīmad-Bhāgavatam* states that Kāliya offered jewels to Kṛṣṇa (*Bhāgavatam* 10.16.65). Śrīla Rūpa Gosvāmī writes: *kaustubhākhyo maṇir yena praviśya hradam auragam, kāliya-preyasi-vṛnda-hastair ātmopahāritaḥ,* "The Lord had made His Kaustubha gem enter the serpent's lake. Then He arranged for it to be presented to Him through the hands of Kāliya's wives" (*Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā* 2.129).

10.38

[This is *avācaka* (inexpressive) in a sentence:]

viṣṇu-syandana-parṇānāṁ
pṛṣad-aśvena dhāvitāḥ
nipetuḥ kāśyapī-kāntāḥ
kauṇḍinyāḥ kara-pīḍane

viṣṇu-syandana—of Garuḍa ("Viṣṇu's vehicle"); *parṇānām*—of the wings; *pṛṣat-aśvena*—because of the wind[450]; *dhāvitāḥ*—trembling; *nipetuḥ*—fell; *kāśyapī*—of Kaśyapa's daughter; *kāntāḥ*—the lovers; *kauṇḍinyāḥ*—of Rukmiṇī; *kara-pīḍane*—on the occasion of pressing the hand.

When Rukmiṇī was taken away, the kings trembled and fell to the ground on account of the wind generated by Garuḍa's wings.

atra viṣṇu-syandanādayaḥ śabdā viṣṇu-rathādaya iva garuḍādy-arthaṁ na bodhayanti, tenāmī avācakā iti vākyam evāvācakam. parṇaṁ pakṣaḥ, dhāvitāḥ kampitāḥ, kāśyapī-kāntā mahīśvarāḥ, kauṇḍinyāḥ rukmiṇyāḥ.

Here *parṇa* means "wing" (usually it means leaf), *dhāvitāḥ* means "trembled" (usually it means either ran or purified), *kāśyapī-kāntāḥ* means "lords of the earth" (kings), and *kauṇḍinī* means "Rukmiṇī". In this verse the terms used are not as expressive of the intended meaning as their synonyms. For example, the word *viṣṇu-syandana* does not quickly reveal the meaning it expresses in this verse as well as *viṣṇu-ratha* does: both signify Garuḍa. Therefore these words are not expressive [because they carry many meanings]. This is the fault called *avācaka* occurring in a sentence.

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450 *Pṛṣad-aśva* (lit. he whose horses are speckled) is another name of the wind (*Amara-koṣa* 1.2.65). The Maruts have such horses.

COMMENTARY

Viṣṇu-syandana can also mean "Viṣṇu's perspiration," or "Viṣṇu's movement." In regard to Garuḍa, *Śrīmad-Bhāgavatam* explains that Garuḍa's wings are the forms of hymns of praise (*stotra-vājin, Bhāgavatam* 4.7.19). Viśvanātha specifies that one wing represents *bṛhat,* and the other *rathantara* (*Sārārtha-darśinī* 4.7.19). *Bṛhat* and *rathantara* are names of groups of hymns from the *Sāma-Veda,* which comprises metrical, beautiful hymns of praise of the Lord. In other words. Garuḍa manifests these hymns by flapping his wings. The episode of Kṛṣṇa's kidnapping Rukmiṇī is narrated in the fifty-fourth chapter of the Tenth Canto, but Garuḍa is not mentioned there. Perhaps other *Purāṇas* describe Kṛṣṇa's arriving on the back of Garuḍa in another *kalpa.*

10.39

[This is *anucitārtha* (unsuitable meaning) in a sentence:]

balakṣe pakṣe 'yaṁ divasa-pariṇāme śaśa-dharo
divi-ṣṭhaṁ ku-ṣṭhaṁ vā na kiraṇa-kalāpaṁ vikirati
tathāpi draṣṭèṇāṁ nayana-kusumaṁ vyoma-saraso
mahā-proṣṭhī-valkākṛtir api ku-loka-priyatamaḥ

balakṣe—bright; *pakṣe*—during the phase [of the moon]; *ayam*—this; *divasa-pariṇāme*—in the afternoon ("a transformation of the day"); *śaśa-dharaḥ*—the moon ("who bears [a the mark of] a hare"); *divi-ṣṭham*—situated in heaven; *ku-ṣṭham*—situated on the earth; *vā*—or; *na*—not; *kiraṇa*—of rays; *kalāpam*—a bundle (multitude); *vikirati*—scatters; *tathā api*—nevertheless; *draṣṭèṇām*—of onlookers; *nayana*—for the eyes; *kusumam*—[which moon] is like a flower; *vyoma*—[in the form of] the sky; *sarasaḥ*—of a lake; *mahā*—big; *proṣṭhī*—of a fish (*Amara-koṣa* 1.10.18); *valka*—of scales; *ākṛtiḥ*—[the moon] has an appearance; *api*—also; *ku*—of the earth; *loka*—to people; *priyatamaḥ*—is very dear.

During its bright phase, in the late afternoon the moon does not reflect much light on earth nor in the heavens. Still, to the onlookers the moon appears to be like a flower in the lake of the sky, or like one scale of a big white fish. In this way the moon is very dear to people on earth.

atra pṛthivī-sthādi-vācino 'pi ku-ṣṭhādayaḥ śabdāḥ kuṣṭhaṁ vyādhiḥ, nayana-kusumaṁ nayana-vyādhiḥ, kulokaḥ kujanaḥ ity anucitārtha-pratipādakāḥ, tenedaṁ vākyam anucitārtham.

Here the words *ku-ṣṭha* and so on, used in the sense of *pṛthivī-stha* (situated on earth) and so on, express an unsuitable meaning as well. For example, *kuṣṭha* is the name of a certain disease, *nayana-kusuma* (a flower for the eyes) can also mean "an eye disease," and *ku-loka* (people on earth) can also mean "bad people." This is the fault called *anucitārtha* (unsuitable meaning) occurring in a sentence.

10.40

[This is *grāmya* (vulgar) in a sentence:]

khāna-pānādi-sāmagrī
nādyāpi bata sādhitā
kṛṣṇo 'yam āgata-prāyo
bhallaṁ te galla-carvaṇam

khāna—of food; *pāna-ādi*—drink and so on; *sāmagrī*—totality; *na*—not; *adya*—now; *api*—even; *bata*—alas; *sādhitā*—has been effected; *kṛṣṇaḥ*—Kṛṣṇa; *ayam*—He; *āgata-prāyaḥ*—has almost arrived; *bhallam*—talk; *te*—your; *galla*—on the cheek; *carvaṇam*—chewing.

[Nanda says to Yaśodā:]
Kṛṣṇa has almost come back from the forest. Gee, the food preparations aren't even under way. You always brag that only you prepare Kṛṣṇa's food and drink. Your talk is as useless as chewing on the cheek.

atra khāna-pānādayaḥ śabdā grāmyāḥ.

Here the words *khāna* (food), *pāna* (drink), and so on are vulgar (rustic).

COMMENTARY

Khāna could be replaced by *bhakṣya* or *bhojya,* and *pāna* could be replaced by *peya, pānīya,* and *pānaka.* Viśvanātha Cakravartī says that *bhallaṁ te galla-carvaṇam* (Your talk is as useless as chewing on the cheek) as well is vulgar usage; the *ācārya* glosses it as *tava vāg-vyayo vṛthā* (your expending energy in speaking is useless) (*Subodhinī*). *Bhalla* does not have that sense in *Apte* nor in *Monier-Williams,* yet it could be made from the verbal root *bhall[a] paribhāṣaṇe,* which means "to talk." At any rate, all these words are village words; *khānā* and *pāna* are still used in Prakrit languages today (*khānā* and *pāna* in Hindi, and *pāna* in Bengali, for example).

10.41

[This is *apratīta* (not understood) in a sentence:]

koṣebhyo 'nna-mayādibhyo
viśvādibhyaś ca yaḥ paraḥ
sa te prāṇa-patiḥ kṛṣṇaḥ
saubhāgyaṁ kim ataḥ param

koṣebhyaḥ—than the layers; *anna-maya-ādibhyaḥ*—to *anna-maya* and so on; *viśva-ādibhyaḥ*—to *viśva* and so on; *ca*—and; *yaḥ*—who is; *paraḥ*—superior; *saḥ*—He; *te*—of yours; *prāṇa*—of the life airs; *patiḥ*—the master; *kṛṣṇaḥ*—Kṛṣṇa; *saubhāgyam*—auspiciousness; *kim*—is there?; *ataḥ*—than Him; *param*—greater.

Kṛṣṇa, the master of your life force, is beyond the five layers beginning from *anna-maya.* He is also superior to the three states of consciousness beginning from *viśva.* Can there be anything more auspicious than Him?

atra anna-mayādayaḥ pañca-koṣāḥ, viśva-taijasa-prājñāś ca traya ātmānaḥ, kevala-vedānta-śāstra-mātra-prayuktatvād pratītāḥ, tenedam apratītaṁ vākyam.

Here, *anna-maya* and other terms refer to the five layers (*pañca-koṣa*), whereas *viśva, taijasa,* and *prājña* are the three bodies.

This is understood only in the context of scriptures on monistic Vedānta. Therefore this verse is an instance of the fault called *apratīta* (not understood) occurring in a sentence.

COMMENTARY

The term *pañca-koṣa,* also written *pañca-kośa,* is well-known. It originates from *Paiṅgala Upaniṣad* (2): In this interpretation, the five sheaths covering a soul are the body, the life force, the mind, the intelligence, and the ego. This last covering is also called *kāraṇa-śarīra* (causal sheath) and *ānanda-maya-śarīra* (the body imbued with bliss) (*Paiṅgala Upaniṣad* 2). This is because ego is described as *cit* (spiritual) and *acit* (inert): *kāraṇaṁ cid-acin-mayaḥ* (*Bhāgavatam* 11.24.7). However, in *Taittirīya Upaniṣad* 2.3-5, there is a different interpretation: The concept of *pañca-puruṣa* (five humanlike shapes), not *pañca-koṣa,* is used: (1) the physical body (*anna-maya*), (2) the life force (*prāṇa-maya*), (3) mind, intelligence and ego (*mano-maya*), (4) the soul (*vijñāna-maya*), and (5) Paramātmā (*ānanda-maya*).

Similarly, there are two different explanations of the terms *viśva, taijasa* and *prājña.* Firstly, *viśva* is the gross body, *taijasa* is the subtle body, and *prājña* is the causal body composed of ego. This is also explained in *Paiṅgala Upaniṣad* (2). For the details, consult *Bhāgavatam* 7.15.54.

Secondly, there are five states of consciousness: *viśva* is the normal state of being awake (*jāgrat*), *taijasa* is the state of dreaming (*svapna*), *prājña* is deep sleep (*suṣupti*), *turya* is transcendence (*sākṣi-jīva*), and *turyātīta* is the state beyond the fourth (*śuddha-jīva,* and Paramātmā). The source is *Maṇḍala-brāhmaṇa Upaniṣad* (2). For more details, consult *Sārārtha-darśinī* 2.2.16.

Sometimes there is no mention of a fifth state, and the fourth state denotes transcendence as a whole: (1) *mayi turye,* "in Me, the fourth" (*Bhāgavatam* 11.13.28) (2) *nārāyaṇe turīyākhye,* "in Nārāyaṇa, known as the fourth" (*Bhāgavatam* 11.15.16). Regarding a soul's designation as the fourth state, consult *Bhāgavatam* 11.13.27 and *Sārārtha-darśinī* 11.13.32.

10.42
[This is *vrīḍā-dāyī aślīla* (shamefully unpleasant) in a sentence:]

apānenābhojanenā-
mehanenāpi khidyase
kiṁ te tapasvin kaṣṭena
bhaja kṛṣṇaṁ sukhī bhava

apānena—because of not drinking; *abhojanena*—because of not eating; *amehanena*—because of a lack of oil; *api*—even; *khidyase*—you are afflicted; *kim*—what is the use; *te*—of yours; *tapasvin*—O ascetic; *kaṣṭena*—of this hardhip; *bhaja*—worship; *kṛṣṇam*—Kṛṣṇa; *sukhī*—happy; *bhava*—be.

O ascetic, what is the use of such hardhip? You are suffering because of a lack of drinking, eating, and oil. Just worship Kṛṣṇa and be happy.

atrāpānādayaḥ śabdāḥ pānādy-abhāva-vācino ’py apānādikam arthaṁ bodhayanto ’ślīlāḥ, vrīḍā-vyañjakatvāt. amehanaṁ snehanābhāvaḥ.

Here the words *apāna* and so on, although expressing the absence of drinking and so on, make one perceive the meaning of "farting" and so on. Thus they are unpleasant (*aślīla*) on account of generating shame (*vrīḍā*). In this verse, *amehana* means "absence of oil".

COMMENTARY

The unintended meaning of *mehana* is "copulation", by the definition: *mehanaṁ mūtra-śiśnayoḥ,* "*Mehana* means urine, and the male organ" (*Medinī-kośa*). Similarly, *apāna* means both "absence of drinking" and "the downward vital air," and *abhojana* means "absence of eating" as well as "bad food."

10.43
[This is *jugupsā-dāyī aślīla* (disgustingly unpleasant) in a sentence:]

vaco vānta-samaṁ tasya
pravṛttis tasya duḥkha-dā
utsargo 'pi viṣaṁ tasya
yo vai vaiṣṇava-nindakaḥ[451]

vacaḥ—words; *vānta*—to vomit; *samam*—is similar; *tasya*—his; *pravṛttiḥ*—talks; *tasya*—his; *duḥkha-dā*—gives sorrow; *utsargaḥ*—gift; *api*—even; *viṣam*—is poison; *tasya*—his; *yaḥ*—one who is; *vai*—certainly; *vaiṣṇava*—of Vaiṣṇavas; *nindakaḥ*—a criticizer.

Talks about a criticizer of Vaiṣṇavas certainly bring sorrow, his words are like vomit, and even his gifts are poison.

atra vāntādayaḥ śabdā jugupsā-dāyinaḥ, pravṛttir vārtā, utsargo dānam. pakṣe viḍ-utsarga-bodhakam idaṁ tu jugupsā-dāyi. kintu vānta-śabdo vam-dhātu-prayogāntaraṁ cārthāntara-saṁkramita-dhvany-ādau na doṣaḥ. yathā "vāntair akṣara-mūrtibhiḥ su-kavinā muktā-phalair gumphitā" iti murāriḥ.

Here the words *vānta* (vomit) and so on cause disgust. Moreover, in this verse *pravṛtti* means "talks" and *utsarga* means "gift". On the other hand, *utsarga* also has the sense of "excreting stool". The word generates disgust.

However, the usage of the word *vānta* is not faulty when there is a desire to express an *arthāntara-saṅkramita-vācya dhvani* (implied meaning regarding which the literal meaning changed to another meaning) and so on.

For example, the poet Murāri writes: *vāntair akṣara-mūrtibhiḥ su-kavinā muktā-phalair gumphitā,* "This poem is a garland strung by an expert poet and endowed with pearls that are the

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451 *yo vaiṣṇava-vinindakaḥ* (Purī Dāsa's edition)

embodiment of sounds ending with *va*" [as in the title *Anargha-rāghava*] (*Anargha-rāghava*).

The same applies to a different usage of the verbal root *vam*. For example:

10.44

[Here the word *vānta* has a prefix and is thus proper:]

stimita-mṛdula-cīnodvānta-kāntoru-pīna-
stana-jaghana-nitamba-dyota-dhārā-prahāraiḥ
jitam api bhuja-pāśaiḥ kāntam ābadhya śṛṅgā-
haraṇa-kutuka-khelāṁ su-bhruvo nāṭayanti

stimita—wet; *mṛdula*—soft; *cīna*—on account of the fine clothes[452]; *udvānta*—which [flood of beauty] was arising; *kāntā*—of the female lovers; *ūru*—of the thighs; *pīna*—large; *stana*—of the breasts; *jaghana*—of the hips; *nitamba*—and of the buttocks; *dyota*—of beauty; *dhārā*—of the flood; *prahāraiḥ*—by the striking; *jitam*—conquered; *api*—although; *bhuja*—in the form of arms; *pāśaiḥ*—with the ropes; *kāntam*—the male lover (Kṛṣṇa); *ābadhya*—having bound; *śṛṅga*—devices for water games[453]; *āharaṇa*—of fetching; *kutuka*—with eagerness; *khelāṁ*—the pastime; *su-bhruvaḥ*—the girls with beautiful eyebrows; *nāṭayanti*—enacted.

During water pastimes, the *gopīs* defeated Kṛṣṇa by striking Him with the abundant beauty of their thighs, hips, buttocks, and large breasts, which was clearly visible on account of their thin, soft and wet clothing. Even though He was already defeated in that way, they further bound Him with the ropes of their arms and playfully fetched their large water syringes.

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452 *Medinī-kośa* says: *cīno deśāṁśuka-vrīhi-bhede tantau mṛgāntare,* "*Cīna* means a particular country (China), a sort of cloth, a kind of rice, a thread, and a type of deer."

453 *Viśva-kośa* states: *śṛṅgaṁ prabhutve śikhare cihne krīḍāmbu-yantrake,* "*Śṛṅga* means power, summit, signal, and a device for water pastimes (a large syringe)."

iti kandarpa-mañjarī. "mā vama saṁvṛṇu viṣam idam" iti sātaṅkaṁ pitāmahenoktam," "prātar jayati sa-lajjaḥ kajjala-malinādharaḥ śambhuḥ" iti govardhanaḥ.

This verse is from *Kandarpa-mañjarī.* Moreover, the poet Govardhana writes: "Grandsire Bhīṣma apprehensively tells Śiva: *mā vama saṁvṛṇu viṣam idam,* "Don't vomit the poison; hold it back." Later, the author expounds: *prātar jayati sa-lajjaḥ kajjala-malinādharaḥ śambhuḥ,* "In the morning, Śambhu is glorious since he is shy because his lips are stained with eyeliner [from Pārvatī's eyes]" (*Āryā-saptaśatī*).

COMMENTARY

Bhīṣma met Śiva many millenniums after the churning of the Milk Ocean, when Śiva swallowed the black *kāla-kūṭa* poison and consequently became known as *kāla-kaṇṭha* (he whose throat is dark). Bhīṣma was thinking that Śiva's lips were black because the *kāla-kūṭa* poison was coming out, but actually his lips were black because of the eyeliner from Parvatī's eyes.

The poet Govardhana was a colleague of Jayadeva in the court of Mahārāja Lakṣmaṇa Sena (13th century CE). Jayadeva glorifies "Ācārya Govardhana" in *Gīta-govinda* (1.4).

10.45

[This is *amaṅgala-dāyī aślīla*
(inauspiciously unpleasant) in a sentence:]

saṅketaṁ sā pitṛ-vane
cakārādya tapasvinī
jīviteśasya saṁjñāyai
raṅgiṇī maṅgala-kṣaye

saṅketam—a signal; *sā*—she; *pitṛ*—of the father; *vane*—in the garden; *cakāra*—made (i.e. gave); *adya*—today; *tapasvinī*—lonely girl; *jīvita-īśasya*—of the lover ("the lord of her life"); *saṁjñāyai*—for the understanding; *raṅgiṇī*—passionate girl; *maṅgala*—of happiness; *kṣaye*—in the abode.

Today in her father's garden, an abode of joy, the passionate girl separated from her lover gave a signal to inform her beloved.

pitṛ-vane pitur udyāne, tapasvinī virahiṇī, jīviteśaḥ kāntaḥ, maṅgala-kṣaye maṅgala-gṛhe ity-ādibhiḥ śmaśāna-yama-maṅgalābhāvāḥ pratīyante, ity amaṅgalam aślīlam.

Here *pitṛ-vane* means "in the father's garden," *tapasvinī* means "a woman separated from her lover," *jīviteśaḥ* means "male lover", and *maṅgala-kṣaye* means "in the happy dwelling." However, these words also convey other meanings: *pitṛ-vana* signifies "a cemetery," *jīviteśa* is Yamarāja, and *maṅgala-kṣaya* means "an absense of auspiciousness." Thus the verse is an instance of *amaṅgala-dāyī aślīla.*

COMMENTARY

The verse could be interpreted to mean: "Today in the inauspicious graveyard, the ascetic woman wearing red gave a signal to inform Yamarāja."

10.46

[This is *sandigdha* (doubt) in a sentence:]

vidvat-sabhāyāṁ bhāsi tvaṁ
doṣā-kara ivojjvalaḥ
vidyayā ca yathā dhīraḥ
surācāryaḥ surālaye

vidvat—of scholars; *sabhāyām*—in the assembly; *bhāsi*—shine; *tvam*—you; *doṣā-karaḥ*—the moon; *iva*—like; *ujjvalaḥ*—bright; *vidyayā*—on account of knowledge; *ca*—and; *yathā*—just as; *dhīraḥ*—wise; *sura-ācāryaḥ*—Bṛhaspati ("the preceptor of the demigods"); *sura*—of the demigods; *ālaye*—in the abode.

In the assembly of scholars you shine brightly like the moon, and on account of your knowledge you are wise like Bṛhaspati, the preceptor of the gods, in heaven.

atra kiṁ doṣāṇām ākaraḥ kiṁ vā doṣākaraś candraḥ, kiṁ surāṇām ācāryaḥ, kiṁ vā surāyām ācāryaḥ. evam aparo 'pīti sandigdhaṁ vākyam.

Here there are doubts about the sense of several nouns: Does the word *doṣā-karaḥ* in the verse stand for the moon ("the night-maker") or does it mean *doṣāṇām ākaraḥ,* "one who is a source of faults"? Does *surācāryaḥ* mean *surāṇām ācāryaḥ* (the preceptor of the gods) or *surāyām ācāryaḥ* (an expert in liquor)? Other cases should be understood in that way (for instance, *surālaye,* in heaven, could mean: *surāyā ālaye* "in the tavern"). This is the fault called *sandigdha* (doubt) occurring in a sentence.

10.47

[This is *neyārtha* (the meaning can only be guessed) in a sentence:]

hari-caraṇa-ratna-kiraṇo-
jjāgaram ambhoda-kusuma-janmanāṁ gahanam
anuharati prasavāśuga-
kūrdana-nidrottha-yuvati-mukha-suṣamām

hari-caraṇa—of the sky; *ratna*—of the jewel; *kiraṇa*—on account of the rays; *ujjāgaram*—excited (bloomed); *ambhoda-kusuma*—from water; *janmanām*—[of lotuses,] which take birth; *gahanam*—the forest ("an impervious place"); *anuharati*—resembles; *prasava-āśu-ga*—of Cupid ("he has arrows (*āśu-ga,* "they go fast") of flowers"); *kūrdana*—[produced] on account of the games; *nidrā*—from sleep; *uttha*—who has arisen; *yuvati*—of a young girl; *mukha*—of the face; *suṣamām*—the beauty.

Exhausted after playing Cupid's games, the girls go to sleep. A cluster of aquatic lotuses that open because of sunrays resembles the beauty of the girls' faces when they wake up.

atra hari-caraṇaṁ viṣṇu-padam ambaraṁ tasya ratnaṁ maṇiḥ, dyu-maṇiḥ sūrya ity arthaḥ. ujjāgaraḥ praphullatā, ambhoda-kusuma-janmāni kamalāni, prasavāśugaḥ kāmaḥ, kūrdanaṁ kelir iti neyārthā iti vākyaṁ neyārtham.

Here *hari-caraṇa* means *viṣṇu-pada,* a synonym of "sky". The word *ratna* is synonymous with *maṇi* (jewel), therefore *hari-caraṇa-ratna* means *dyu-maṇi,* a name of the sun ("jewel of the sky"). *Ambhoda-kusuma* ("flower of a cloud") is a synonym of *megha-puṣpa,* which signifies "water", and the compound *ambhoda-kusuma-janmanām* means "of lotuses" ("they originate from water"). *Ujjāgara* (excited) signifies that the lotuses have bloomed. The word *kūrdana* means "games," and *prasavāśuga* is Cupid ("he has flower arrows"). All these meanings have to be guessed. This is the fault called *neyārtha* (the meaning can only be guessed) occurring in a sentence.

10.48

[This is *kliṣṭa* (not easily understandable) in a sentence:]

śrī-kṛṣṇasya janānāṁ
nirupadhi-nihitā padāmbhoje
śamayati sukṛtaṁ janayati
duṣkṛtam ekānta-nirmalā hi matiḥ

śrī-kṛṣṇasya—of Śrī Kṛṣṇa; *janānām*—of people; *nirupadhi*—in a guileless way; *nihitā*—fixed (i.e. applied to); *pada-ambhoje*—at the lotus feet; *śamayati*—destroy; *sukṛtam*—pious credits; *janayati*—produce; *duṣkṛtam*—sins; *eka-anta*—absolutely; *nirmalā*—pure; *hi*—only; *matiḥ*—the thoughts.

Thoughts guilelessly directed at Śrī Kṛṣṇa's lotus feet are absolutely pure. They produce pious merit and destroy sins.

atra śri-kṛṣṇasya caraṇāmbhoje nihitā janānāṁ matir duṣkṛtaṁ śamayati sukṛtaṁ janayatīti vaktavye yathā-sthitaṁ kliṣṭam iti vākyam eva kliṣṭam.

This verse is difficult to understand because of the way the words are placed: This is the fault called *kliṣṭa* occurring in a sentence. (As it stands, the phrase *śamayati sukṛtaṁ janayati duṣkṛtam* seems to say that the thoughts destroy pious credits and produce sin.) The proper order of the words is: *śri-kṛṣṇasya padāmbhoje nihitā janānāṁ matir duṣkṛtaṁ śamayati sukṛtaṁ janayati.*

10.49

[This is *avimṛṣṭa-vidheyāṁśa* (not giving sufficient importance to the predicate) occurring in compounds:]

navaṁ vayas te 'dhika-saukumāryatā
priyānurāgāmṛta-sindhu-ratnatā
yathottaraṁ vṛddhimatī guṇāvaliḥ
kā te samānā bhavatīha rādhike

navam—fresh; *vayaḥ*—youth; *te*—Your; *adhika*—abundantly; *saukumāryatā*—the state of being very delicate; *priya*—of the beloved (for You); *anurāga*—in the form of love; *amṛta*—of nectar; *sindhu*—in an ocean; *ratnatā*—the state of being a jewel; *yathā-uttaram*—according to the subsequent one; *vṛddhimatī*—which increase; *guṇa*—of qualities; *āvaliḥ*—multitude; *kā*—who; *te*—to You; *samānā*—equal; *bhavati*—is; *iha*—in this world; *rādhike*—O Rādhikā.

Rādhikā, Your fresh youth is Your abundance of delicateness. It is a jewel in the nectar ocean of Your beloved's love for You. Each quality of Yours seems better than the next and simply keeps increasing. Who in this world is equal to You?

atrādhika-saukumāryatā priyānurāgety-ādi ca vidheyaṁ, tac ca samāsa-gatatvenāvimṛṣṭam. tena "navaṁ vayas te su-kumāratādhikaṁ, priyasya ca prema navaṁ navaṁ tvayi" iti sādhu.

Here the predicate of *vayas* is *adhika-saukumāryatā* and *priyānurāgāmṛta-sindhu-ratnatā*. However, the fault of *avimṛṣṭa-vidheyāṁśa* occurs because they are in compounds. The first half of the verse should read: *navaṁ vayas te su-kumāratādhikaṁ, priyasya ca prema navaṁ navaṁ tvayi,* "Your fresh youth is excellent on account of Your delicateness, and Your beloved's love for You is ever fresh."

COMMENTARY

They are two *bahuvrīhi* compounds. In such a compound, the meaning of the other word outside the compound is predominant, because that other word is the noun which the *bahuvrīhi* adjective modifies. In addition, the *taddhita* suffix *tā[p],* which indicates a state of being, further contributes to the secondariness of the words *adhika* and *saukumārya* in *adhika-saukumāryatā.* The same understanding applies to the compound *priyānurāgāmṛta-sindhu-ratnatā* (being a jewel in the ocean of nectar in the form of the sweetheart's love). Previously, the example *ṣaṣṭha-bāṇa* (sixth arrow) was shown (10.25).

10.50

yathā vā,

Another example of *avimṛṣṭa-vidheyāṁśa* in a compound:

sevante jaladāgame mṛga-dṛśāṁ keśān raver dvādaśa
grīṣme yatra bhajanti deha-latikāś cāndrāḥ kalāḥ ṣoḍaśa
pratyūṣeṣu niśā-mukheṣu śiśire veṣoṣma-sampādikā
jyotiḥ-pallavam udgiranti śanakair mūrtāḥ kṛśānor daśa[454]

sevante—serve; *jala-da*—of the clouds; *āgame*—at the arrival; *mṛga-dṛśām*—of the doe-eyed girls; *keśān*—the hair; *raveḥ*—in relation to the sun; *dvādaśa*—twelve; *grīṣme*—in the summer; *yatra*—at which time; *bhajanti*—worship; *deha-latikāḥ*—the

454 Purī Dāsa specifies that the verse is only in two manuscripts out of six. Viśvanātha Cakravartī does not comment on the verse. It is not in the Parimal edition, but is in the manuscript found in Germany.

creepers in the form of bodies (i.e. creeperlike bodies); *cāndrāḥ*—of the moon; *kalāḥ*—digits; *ṣoḍaśa*—sixteen; *prati-ūṣeṣu*—at every dawn; *niśā-mukheṣu*—which begins with night; *śiśire*—in the winter; *veṣa*—for the clothes; *uṣma*—heat; *sampādikāḥ*—they produce; *jyotiḥ*—of light; *pallavam*—a shoot; *udgiranti*—emit; *śanakaiḥ*—slowly; *mūrtāḥ*—embodied forms; *kṛśānoḥ*—of fire; *daśa*—ten.[455]

In the monsoon season, the twelve aspects of the sun serve the doe-eyed girls' hair. In the summer, the sixteen aspects of the moon worship their creeper-like bodies. And in the winter, at every dawn, which begins with the end of night, the tens aspects of fire gently emit shoots of light that warm their clothes.

atra veṣoṣma-sampādanaṁ nānuvādyam api tu vidheyam. tenātra samāsa-gatam avimṛṣṭa-vidheyāṁśatvam. tena "veṣoṣmaṇaḥ kṣiptayaḥ" iti vācyam.

Here the idea of producing heat for their clothes (*veṣoṣma-sampādikāḥ*) is not the subject, rather it is the predicate. As such, it illustrates the fault of *avimṛṣṭa-vidheyāṁśa* (not giving sufficient importance to an aspect of the predicate) in a compound. The modification should be: *veṣoṣmaṇaḥ kṣiptayaḥ,* "They cast warmth on the clothes."

COMMENTARY

The compound *veṣoṣma-sampādikāḥ* means: "They produce heat for the clothes." Both *veṣoṣman* and *sampādika,* as one unit, are the predicate, because by definition a predicate (*vidheya*) is anything that is stated in reference to the subject (*uddeśya*).[456] To correct

455 The ten aspects of Agni, that is to say the ten flames, are as follows: Dhūmrārci, Uṣmā, Jvalinī, Jvālinī, Visphuliṅginī, Suśrī, Surūpā, Kapilā, Havyavahā, and Kavyavahā: *dhūmrārcir uṣmā jvalinī jvālinī visphu-liṅginī, suśrīḥ surūpā kapilā havya-kavya-vahe api. yādīnāṁ daśa-varṇānāṁ kalā gharma-pradā amūḥ* (*Apte's Dictionary,* under *agni*).

456 Here the subject means the subject matter, not necessarily the subject of the verb. This is because the term *uddeśya* means *yad uddiṣyate* (what is being referred to, i.e. the subject).

the fault, the two words must be stated separately so that each has predominance, as in: *veṣoṣmaṇaḥ sādhikāḥ*. Kavi Karṇapūra reworded this as *veṣoṣmaṇaḥ kṣiptayaḥ* to fit the meter.

10.51

asamāsa-gatatve 'pi vākyāvimṛṣṭa-vidheyāṁśatvaṁ draṣṭavyam. yathā,

The fault called *avimṛṣṭa-vidheyāṁśa* can occur in a sentence even when the fault is not related to a compound. For example:

saubhāgyaṁ mama punar etad eva kṛṣṇa
yat kāntā-gaṇa-gaṇane mamāpi lekhaḥ
atrāyaṁ yad adhika ādaras tad etan
māhātmyaṁ tava param uttamaṁ kṛpāyāḥ

saubhāgyam—good fortune; *mama*—my; *punaḥ*—moreover; *etat*—this; *eva*—only; *kṛṣṇa*—O Kṛṣṇa; *yat*—that; *kāntā-gaṇa*—female lovers; *gaṇane*—when counting; *mama*—of me; *api*—even; *lekhaḥ*—mentioning; *atra*—in it; *ayam*—this; *yat*—which; *adhikaḥ*—great; *ādaraḥ*—honor; *tat*—that is; *etat*—this very; *māhātmyam*—glory; *tava*—of Yours; *param*—superior; *uttamam*—excellent; *kṛpāyāḥ*—of mercy.

Kṛṣṇa, my good fortune is this—that I am also counted among Your lovers. That you have shown me such great honor—this is the superexcellent glory of Your mercy.

atra etad eveti vidheyaṁ na tv anuvādyaṁ tat tu paścān nirdeśenāpy anuvādyam eva jātam. tena "asmākaṁ punar idam eva saubhagaṁ yat kṛṣṇa tvaj-jana-gaṇane mamāpi lekhaḥ" iti pāṭhyam. atrāsmākam iti bahu-vacanaṁ sthāne vidheyatāṁ yāti, mamāpīti eka-vacanam api sthāne vidheyatāṁ yāti.

The word *etad* (this) in the first sentence has the position of a predicate, not that of a subject. Nonetheless, *etat* is the actual subject even though it is mentioned after [the words *saubhāgyaṁ mama punar,* which are the true predicate]. This is the fault

called *avimṛṣṭa-vidheyāṁśa* (improperly placed predicate). The first half of the verse should read: *asmākaṁ punar idam eva saubhagaṁ yat kṛṣṇa tvaj-jana-gaṇane mamāpi lekhaḥ.*

COMMENTARY

Such an inversion between the subject as a pronoun and its predicate are often seen, but in this verse the real problem is in the first sentence, because in addition to the inversion the word *yat* is used in the sense of "that". In philosophy, the rule is: *anuvādam anuktvaiva na vidheyam udīrayet,* "A predicate should not be mentioned without first stating the subject" (*Caitanya-caritāmṛta,* Ādi 16.58). But in poetics that rule is not used.

In the case of pronouns such as *etad* and *idam* (this), which denote something about to be stated, the corresponding clause is a predicate. The examples of *avimṛṣṭa-vidheyāṁśa* in a sentence almost always involve a form of *etad* or *idam* (this). For example, in Keśava Kāśmīrī's verse beginning *mahattvaṁ gaṅgāyāḥ satatam idam ābhāti nitarāṁ yat* (*Caitanya-caritāmṛta,* Ādi 16.41), *idam* (this) is the subject, *mahattvaṁ gaṅgāyāḥ* (is the glory of the Gaṅgā) is the predicate, which is used in conjunction with the *yat* clause, but the fault of *avimṛṣṭa-vidheyāṁśa* occurs because the predicate is stated before the subject. However, in sentences where the subject is not a form of *etad* or *idam* and *yat* (that) is not used, the principle of *avimṛṣṭa-vidheyāṁśa* is not applied.

10.52

yathā vā,

Another example of *avimṛṣṭa-vidheyāṁśa* in a sentence and not in a compound:

apāṅga-bhaṅgena dhṛtiṁ dhunīte
kalena veṇoś ca hriyaṁ lunīte
kulaṁ ca śīlaṁ ca punaḥ punīte
sparśena yo 'sau purataḥ priyas te

apa-aṅga—of the corner of the eye; *bhaṅgena*—by the crooked glances; *dhṛtim*—the patience; *dhunīte*—destroys; *kalena*—with the sweet sound; *veṇoḥ*—of the flute; *ca*—and; *hriyam*—shyness; *lunīte*—destroys; *kulam*—aristocratic birth; *ca*—and; *śīlam*—good behavior; *ca*—and; *punaḥ*—moreover; *punīte*—purifies; *sparśena*—by the touch; *yaḥ*—who; *asau*—he; *purataḥ*—in front; *priya*—beloved; *te*—your.

Your beloved, who destroys your patience with His crooked sidelong glances, who shatters your shyness with the sweet melodious sound of His flute, and who purifies your aristocratic birth and good behavior with His touch, is in front of you. [Do something!]

atra yo ’sāv ity etayoḥ padayoḥ pūrvam anuvādyaṁ dvitīyaṁ tu vidheyam, sannikṛṣṭatamatvena dvitīyam evānuvādya-vat pratibhāsate. tena “sparśena yas te sakhi so ’bhyupaiti” iti vācyam. evaṁ prastāvato yat-tadoḥ sambandho ’pi vicāryate. tathā hi—yatra hi prakrānta-prasiddhānubhūtārtha-viṣayas tac-chabdaḥ, tatra hi yac-chabdo nāpekṣitaḥ syāt.

Here *yaḥ,* in the fourth line, is the subject and *asau* is the predicate. However, since they are right next to each other, the predicate, *asau,* almost seems to be part of the subject. The fourth line should be changed to: *sparśena yas te sakhi so ’bhyupaiti.*

In this connection, the relationship between *yad* and *tad* should be considered. Although *yad* and *tad* often act as correlatives, in some cases *tad* (that) is used without *yad* (which). These particular instances refer to three specific applications of *tad.* There is no usage of *yad* when *tad* has the sense of either:

1. ***prakrānta* (introducing),**
2. ***prasiddha* (well-known), or**
3. ***anubhūta artha* (something experienced before).**

10.53

yathā,

An example of *tad* (*saḥ*) used in the sense of *prakrānta* (introducing):

vṛndāvane candana-vāta-śīte
sa candrikāyāṁ niśi sundarībhiḥ
kalinda-kanyā-puline 'tiramye
sa rāsa-lāsyotsavam ātatāna

vṛndāvane—when Vṛndāvana; *candana*—[cool] like sandalwood paste; *vāta*—on account of the wind; *śīte*—is cool; *saḥ*—He; *candrikāyām*—in the moonlight; *niśi*—at night; *sundarībhiḥ*—with beautiful girls; *kalinda-kanyā*—of the Yamunā; *puline*—on the bank; *atiramye*—extremely charming; *saḥ*—He; *rāsa*—in the *rāsa* pastimes; *lāsya*—of dancing; *utsavam*—the festival; *ātatāna*—expanded.

When Vṛndāvana became cool on account of the sandalwood wind, He began the festival of the Rāsa dance with beautiful girls on the very charming bank of the Yamunā, in the moonlight.

atra sa iti prakrāntaṁ śrī-kṛṣṇam eva prastauti. "sa rāsa-lāsyaṁ vitatāna kṛṣṇaḥ" iti pāṭhe sa iti prasiddha-mātra-dyotakam.

Here the words *saḥ* (He) in the second and fourth lines serve to introduce Śrī Kṛṣṇa. This is an instance of *tad* used in the sense of *prakrānta* (introducing). If the fourth line were replaced by: *sa rāsa-lāsyaṁ vitatāna kṛṣṇaḥ,* "That well-known Kṛṣṇa began the Rāsa dance," the pronoun *saḥ* in this wording would merely have the sense of *prasiddha* (well-known).

10.54

[This is an example of forms of *tat* used in the sense of *anubhūta artha* (something experienced before):]

sā kāntir ekānta-rasāyanaṁ dṛśāṁ
sa vāg-vilāsaḥ śravasāṁ sudhā-sravaḥ
tad vīkṣitaṁ prema-rasasya durdinaṁ
kadā punar me viṣayo bhaviṣyati

sā—that; *kāntiḥ*—beauty; *ekānta*—the only; *rasāyanam*—tonic; *dṛśām*—for the eyes; *saḥ*—that; *vāk-vilāsaḥ*—graceful speech; *śravasām*—for the ears; *sudhā*—of nectar; *sravaḥ*—a flow; *tat*—that; *vīkṣitam*—glance; *prema-rasasya*—of the rain of love; *durdinam*—is a rain cloud; *kadā*—when?; *punaḥ*—again; *me*—my; *viṣayaḥ*—object [of the senses]; *bhaviṣyati*—will be.

That beauty is the only tonic for the eyes. Those graceful words are a flow of nectar for the ears. That glance is a cloud that showers forth the rain of love. When will these things again be in the range of my perception?

atra tac-chabdo 'nubhūtārthaḥ.

Here the word *tad* [appearing as *sā, saḥ,* and *tat* in the first, second, and third lines respectively] is used in the sense of *anubhūtārtha* (something experienced before).

10.55
evam asminn arthe vīpsāpi dṛśyate,

Similarly, the distributive sense (*vīpsā*) is also seen in the meaning of *anubhūtārtha.* For example:

te te kaṭākṣāḥ sa sa vāg-vilāsas
tat tat smitaṁ tat tad asīma-dhāma
te te guṇā hanta samastam eva
mamādhunā kṛntati marma marma

te te—those various; *kaṭa-akṣāḥ*—sidelong glances; *saḥ saḥ*—that manifold; *vāk-vilāsaḥ*—elegant speech; *tat tat*—that manifold; *smitam*—smiling; *tat tat*—that manifold; *asīma*—limitless; *dhāma*—effulgence; *te te*—those various; *guṇāḥ*—qualities;

hanta—alas; *samastam*—all; *eva*—only; *mama*—My; *adhunā*—now; *kṛntati*—tears asunder; *marma marma*—the vital points (the innermost recesses of My heart).

[Feeling the pang of separation from Kṛṣṇa who had gone to Mathurā, Rādhikā laments:]

Alas, all those sidelong glances, all those graceful words, all those smiles, all that limitless splendor, and all those qualities are tearing apart the innermost recesses of My heart.

10.56

evaṁ cottara-vākya-stho yac-chabdaḥ pūrva-vākyasya tac-chabdaṁ prati na sākāṅkṣaḥ. yathā—

The word *yad* can be used in the second sentence without its correlative *tad,* provided the first sentence does not require *tad.* For instance:

trailokya-lakṣmī-mukuṭaika-ratnaṁ
śrī-kṛṣṇa eva praṇayena sevyaḥ
yena svakīyaṁ padam ādareṇa
pradīyate mukty-adhikaṁ bhajadbhyaḥ

trailokya—of the three worlds; *lakṣmī*—in the form of the beauty; *mukuṭa*—on the crown; *eka-ratnam*—who is the chief jewel[457]; *śrī-kṛṣṇaḥ*—Śrī Kṛṣṇa; *eva*—only; *praṇayena*—with love; *sevyaḥ*—should be served; *yena*—by whom; *svakīyam*—His own; *padam*—abode; *ādareṇa*—with high regard; *pradīyate*—is bestowed; *mukti*—to liberation; *adhikam*—which is superior; *bhajatbhyaḥ*—unto those who worship.

457 Here *eka* means *mukhya,* by the definition: *eke mukhyānya-kevalāḥ,* "*Eka* means *mukhya* (chief, best), *anya* (other), and *kevala* (only) (*Amara-koṣa* 3.3.16)."

Only Śrī Kṛṣṇa should be served with love. He is the chief jewel on the crown that is the beauty of the three worlds. With high regard for those who worship Him, He grants them residence in His abode, a position superior to liberation.

atrottara-vākya-stho yac-chabdaḥ svācchandyenaiva śobhate. pūrva-vākya-stho yac-chabda uttara-vākya-sthaṁ tac-chabdaṁ prati sāpekṣaḥ. yathā—"yena svakīyaṁ param ādareṇa" ity-ādy uttaram ardhaṁ pūrvārdhaṁ yadi bhavati, tadaiva tac-chabdākāṅkṣā, tena "śrī-kṛṣṇa eva praṇayāt sa sevyaḥ" iti caturtha-caraṇaṁ pāṭhyam.

Here the word *yena* (a form of *yad*) in the second sentence shines independently of *tad.*[458] However, a *yad* in the first clause requires a correlative *tad* in the next. For instance, if the halves of this verse were switched, *yena* would be placed in a sentence prior to *tad,* therefore a form of *tad* would have to be used. Then the fourth line of this new verse should read: *śrī-kṛṣṇa eva praṇayāt sa sevyaḥ,* "Only He, Śrī Kṛṣṇa, should be served with love."

10.57

dvayor anupādāne 'pi dvayor arthaḥ kvacid avagamyate. yathāsmad-guravaḥ.

Even when *yad* and *tad* are not used, sometimes their sense is understood. This verse composed by my guru (Śrīnātha Paṇḍita) is an example:

na vādi-nigrahaḥ sādhyo
na śiṣyānugraho 'pi naḥ
ubhayāyita-rūpasya
manaso hy ubhayaṁ matam

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458 The correlative of *yena* (by whom), in the third line, is understood to be in the second line, where *śrī-kṛṣṇaḥ* stands for *saḥ śrī-kṛṣṇaḥ*. In that way the usage of *yat* without its correlative *tat* (*saḥ*) is proper, because the correlative *tat* is implied in a previous sentence or clause.

na—has not; *vādi*—the disputant; *nigrahaḥ*—defeating; *sādhyaḥ*—been effected (brought about); *na*—has not; *śiṣya*—to a disciple; *anugrahaḥ*—showing favor; *api*—even; *naḥ*—by us (me); *ubhayāyita*—which acts like both (i.e. a disputant and a disciple); *rūpasya*—which is the embodiment; *manasaḥ*—for the mind; *hi*—only; *ubhayam*—both (i.e. defeating and showing favor); *matam*—intended.

I will neither defeat a disputant nor show favor to a disciple, but I intend to do both to my mind, which has assumed both roles.[459]

atra yo vādī bhavati tasya jigīṣā me nāsti, yaḥ śiṣyo bhavati tasminn apy anugraho nāsti, kintu mana eva ubhayāyitam. tena tasyaivobhayaṁ nigrahānugrahau iti vākya-dvaye pūrva-vākye yat-tador abhāve 'pi yat-tad-artha-pratyāyakatvam.

This verse contains two sentences, one in each half of the verse. Even though *yad* and *tad* are absent in the first sentence, their sense is perceived. The first sentence contains two clauses, one in each line. The implied understanding of *yad* and *tad* in the first line is: "Which (*yaḥ*) disputant there is, I have no desire to defeat him (*tasya*) in debate."

The implied understanding of *yad* and *tad* in the second line is: "Which (*yaḥ*) disciple there is, no favor has been shown to him (*tasmin*) either."

The sense of the second sentence is that the mind behaves like both as a disputant and as a disciple. The word *ubhayam* (both) signifies both defeating the disputant in the form of the mind and showing favor to the disciple in the form of the mind.

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459 Viśvanātha Cakravartī: In other words: I will first conquer my mind by instructing it to always engage in hearing, chanting, and remembering the Lord and not to dwell on sense objects, and then, when it has been defeated on the strength of taking shelter of the Lord, I will make it my disciple and show it favor by immersing it in the sweet chanting of the Lord's holy names and so on.

10.58
tathāsāv iti śabdaḥ sa ity asyārthaṁ nābhidhatte. yathā,

Now we will discuss how *asau* does not convey the sense of *saḥ:*

asau guṇānāṁ nikaṣo guṇānām
utpatti-bhūmir bhavatī ca rādhe
janas tṛtīyaḥ katham atra yogyo
yena dvayor dautyam urī-kriyeta

asau—He (Kṛṣṇa); *guṇānām*—of qualities; *nikaṣaḥ*—is a testing stone[460]; *guṇānām*—of good qualities; *utpatti*—of origin; *bhūmiḥ*—a place; *bhavatī*—You; *ca*—and; *rādhe*—O Rādhā; *janaḥ*—[this] person; *tṛtīyaḥ*—third; *katham*—how; *atra*—in this regard; *yogyaḥ*—fit; *yena*—because of which; *dvayoḥ*—of You two; *dautyam*—the state of being a messenger; *urī-kriyeta*—may be accepted.

Rādhā, He is the testing stone for qualities and You are the qualities' place of origin. I, however, am a third person (without any quality). How can I become qualified to accept the role of Your Lordships' messenger?

atra sa ity arthe nāsau-śabdaḥ, api tu prakrānta evārthe. yadyapi "yas te priyo 'sau na jahāti pārśvam" iti yac-chabdānantaraṁ vyavahito 'py asau-śabdas tac-chabda-pratītau samartha-vad bhāsate, tathāpi vinā tac-chabdāntaraṁ na vākyārtha-paripoṣaḥ, tac-chabdopādānenaiva sa syāt. yathā—"yas te priyo 'sau sa tavaiva pārśve" iti.

In this verse, *asau* does not have the correlative sense of *saḥ,* rather it is used in the sense of *prakrānta* (introducing). Even though in a sentence such as: *yas te priyo 'sau na jahāti pārśvam,* "Your lover never leaves you," the word *asau* seems to be able

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460 *Nikaṣa* is a black stone for testing gold. If the piece of gold rubbed on the stone is real, a golden line will appear on the stone. In *Bhakti-rasāmṛta-sindhu* (3.5.20), Kṛṣṇa's yellow garment is decribed as golden lines on the testing stone that is His (*nikaṣopala-tulya-veṣa*).

to convey the correlative sense of *tad,* since it is used after *yaḥ* and is separated by some distance, still, without *tad* the sense of the sentence is not fully nourished, so a form of *tad* must be used, in this case *saḥ.* The corrected sentence is: *yas te priyo ’sau sa tavaiva pārśve,* “He, Your lover, is at your side.”

10.59

[This furthers the discussion on pronouns used with *yad.* Here *yad* and *idam* act as correlatives:]

yas te mano-ratna-haraḥ su-netre
navīna-nīlāmbuda-vṛnda-kāntaḥ
rākendu-nindā-kara-vaktra-bimbo
mayāyam āloki vanaṁ prayāntyā

yaḥ—who; *te*—of yours; *manaḥ-ratna*—the jewel in the form of the heart; *haraḥ*—who steals; *su-netre*—O girl with beautiful eyes; *navīna*—new; *nīla-ambuda*—dark rainclouds; *vṛnda*—than many; *kāntaḥ*—who is [more] beautiful; *rākā*—on a full moon day; *indu*—the moon; *nindā-kara*—belittles; *vaktra-bimbaḥ*—the orb of whose face; *mayā*—by me; *ayam*—He; *āloki*—was seen; *vanam*—to the forest; *prayāntyā*—who was going.

Girl with charming eyes, while I was going to the forest I saw that thief who steals the jewel of your heart, who is more beautiful than newly formed rainclouds, and whose face belittles the full moon.

kvacid idaṁ-śabda-vad adaḥ-śabdo ’pi tac-chabdārtham abhidhatta iti yat tat tu naika-vākya-stham uttara-vākya-stham eva tathā, na tu yo ’yaṁ yo ’sāv iti yac-chabda-nikaṭatve tathā sati prasiddhārtha-bodhakam eva, yathā yac-chabda-nikaṭa-sthas tac-chabdaḥ prasiddhārtham evābhidhatte.

Just like the usage of the word *idam* here (i.e. *ayam,* He), the pronoun *adas* (that) sometimes conveys the sense of *tad* if *yad* is in the first sentence and *adas* is in the next.

However, *adas* cannot be used with *yad* like *idam* is in constructions like *yo 'yam.* When *adas* is close to *yad* in such type of construction, as in *yo 'sau* for instance, *adas* merely denotes the sense of *prasiddha* (well-known), in the same way that *tad* denotes the sense of *prasiddha* when it is juxtaposed to *yad* (as in *yat tat*).

10.60

tad yathā,

This verse illustrates that *tad* only has the sense of *prasiddha* (well-known) when it is next to *yad.*

rādhā-mādhavayor yat tat
prema kṣema-karaṁ mahat
tat kiṁ varṇayituṁ śakyaṁ
girā devyāpi karhicit

rādhā-mādhavayoḥ—of Rādhā and Mādhava; *yat*—which; *tat*—well-known; *prema*—love; *kṣema-karam*—which gives security (happiness); *mahat*—great; *tat*—that [love]; *kiṁ*—is?; *varṇayitum*—to be described; *śakyam*—capable; *girā*—by Sarasvatī (speech personified); *devyā*—the goddess; *api*—even; *karhicit*—at any time.

The well-known love of Rādhā and Ṁādhava conveys a sense of well-being. Can that great love possibly be described, even by Sarasvatī?

atra tat kim iti punas tac-chabdenaiva nirākāṅkṣam. evaṁ prāg-upāttasya yac-chabdasya vīpsāyām uttara-vākya-stha-tac-chabdasyāpi vīpsā kartavyaiveti na niyamaḥ, tad-akaraṇe 'pi doṣābhāvāt. yato vīpsā-pratipādyaṁ yat kiñcic chabdārtha-rūpaṁ tad evottara-vākya-sthaika-tac-chabdenaiva samarthyate, uttara-vākya-sthiti-sāmarthyād eva.

Here the sense of *yad* is complete by its connection with the second *tad,* which occurs in the third line. Therefore the *tad* in the first line only has the sense of *prasiddha.*

Moreover, there is no rule that there should be the same number of *tad* words expressing *vīpsā* (pervasion) as there are *yad* words expressing *vīpsā* in a previous clause, because there is no fault if the word *tad* in the correlative clause does not express *vīpsā* (i.e. if *tad* itself is not immediately repeated). In other words, only one *tad* in the correlative clause can express the meaning of any number of *yad* words denoting the sense of *vīpsā* in the first clause, simply on the strength of being in the correlative clause. For example:

10.61
yathā,
guṇā api kvāpi bhavanti doṣā
doṣā api kvāpi guṇā bhavanti
yo yo guṇas te sa sa tādṛg eva
doṣas tu yo yo na ca tasya leśaḥ

guṇāḥ—qualities; *api*—even; *kva api*—sometimes; *bhavanti*—become; *doṣāḥ*—faults; *doṣāḥ*—faults; *api*—even; *kva api*—in some places; *guṇāḥ*—qualities; *bhavanti*—become; *yaḥ yaḥ*—whatever; *guṇaḥ*—qualities; *te*—of yours; *saḥ saḥ*—all those; *tādṛk*—like that; *eva*—only; *doṣaḥ*—faults; *tu*—and; *yaḥ yaḥ*—whatever; *na*—is not; *ca*—and; *tasya*—of those various [faults]; *leśaḥ*—slight trace.

Qualites may sometimes be faults and faults may sometimes be qualities, but whatever qualities you have are indeed only qualities. There is no trace of a fault in you.

atra tṛtīya-caraṇe dvayor api vīpsā, caturtha-caraṇe yac-chabdasyaiva. uktodāharaṇa-dvaye prāmāṇyam. "yaṁ yaṁ vyatīyāya patiṁvarā sā, vivarṇa-bhāvaṁ sa sa bhūmi-pālaḥ" iti kālidāsaḥ. "yad yat pāpaṁ pratijahi jagan-nātha namrasya tan me" ity-ādi bhavabhūtiḥ.

In the third line here, both *yaḥ* and *saḥ* are reduplicated, but in the fourth line only *yaḥ* is reduplicated (but not *tasya,* which denotes the sense of *vīpsā* regardless, although *tasya*

***tasya* might be expected). Authoritative evidence of those two possibilities (the optional reduplication of *tad*) is now shown. The poet Kālidāsa wrote: *yaṁ yaṁ vyatīyāya patiṁvarā sā, vivarṇa-bhāvaṁ sa sa bhūmi-pālaḥ,* "Each king that the lady who was free to choose her husband passed by became pale" (*Raghu-vaṁśa* 6.69).**

On the other hand, the poet Bhavabhūti stated: *yad yat pāpaṁ pratijahi jagan-nātha namrasya tan me,* "O Lord of the universe, kindly destroy whatever sinful reaction I might have, for I am Your devotee" (*Mālatī-mādhava*).

10.62

[This is *viruddha-mati-kṛt* (it causes a contradictory thought) in a sentence:]

padāmbuja-dvandva-parāga-vāhī
su-pāvano 'yaṁ tava mātariśvā
lalāga he vaiṣṇava puṇya-yogāt
punaḥ kṛtārthaś ca kṛto 'smi tena

pada-ambuja—of lotus feet; *dvandva*—of the pair; *parāga*—the flower pollen (i.e. dust); *vāhī*—which carries; *su-pāvanaḥ*—very pure; *ayam*—this; *tava*—of yours; *mātariśvā*—breeze[461]; *lalāga*—adhered; *he vaiṣṇava*—O Vaiṣṇava; *puṇya*—with meritorious deeds; *yogāt*—on account of contact; *punaḥ*—moreover; *kṛta-arthaḥ*—successful; *ca*—and; *kṛtaḥ*—am made; *asmi*—I; *tena*—by that.

O Vaiṣṇava, this very holy breeze carrying the dust of your lotus feet has contacted my limbs, on account my pious deeds. It has made my life successful.

atra "tava mātariśvā lalāga" iti "tava mātari śvā lalāga" iti viruddhatvād viruddha-mati-kṛd vākyam.

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461 *Gandha-vāhā* (carrier of fragrance), as well as *mātariśvā* and *pavana,* is a name of the wind, according to *Amara-koṣa* (1.2.64).

Here the clause *tava mātariśvā lalāga* can be interpreted to mean: *tava mātari śvā lalāga* (a dog is stuck on your mother). This is an instance of the fault called *viruddha-mati-kṛt* (it causes a contradictory thought) in a sentence.

10.63

atha padāṁśe 'py ete śruti-kaṭv-ādaya iti yad uktaṁ tad udāhriyate.

It was mentioned (10.5) that the faults beginning from *śruti-kaṭu* can also occur in a part of a word (*padāṁśa*). Now examples will be shown:

parama-sahṛdayatvāt sarva-bhūta-priyatvād
bhagavad-anugatatvāt sarvadā durlabhatvāt
jagati kati na dhanyāḥ puṇya-dehā dṛg-antair
api ghanam agha-bhājām apy aghaṁ nāśayanti

parama—in the highest way; *sa-hṛdayatvāt*—because of being good-hearted; *sarva-bhūta*—to all living entities; *priyatvāt*—on account of being dear; *bhagavat*—of the Lord; *anugatatvāt*—on account of being a follower; *sarvadā*—always; *durlabhatvāt*—because of being difficult to obtain; *jagati*—in the world; *kati*—how many?; *na*—not; *dhanyāḥ*—virtuous people; *puṇya-dehāḥ*—whose bodies are pure; *dṛk-antaiḥ*—by means of sidelong glances; *api*—also; *ghanam*—dense; *agha*—sinful reactions; *bhājām*——of those who possess; *api*—even; *agham*—sinful reactions; *nāśayanti*—destroy.

How many hard-core sinful reactions of miscreants have virtuous pure-bodied persons like you not destroyed with your sidelong glances? This is due to your being extremely good-hearted, due to your being dear to all living entities, due to your being a devotee of the Lord, and due to your being difficult to attain.

atra "tvāt tvāt tvāt tvāt" iti padāṁśe śruti-kaṭutvam.

In this verse the sound *tvāt* (due to being) occurs four times: This is *śruti-kaṭu* (harsh on the ears) occurring in a part of a word.

10.64

[This is *nihatārtha* (obstructed meaning) in a part of a word:]

sat-prītimattāṁ tava kiṁ vadāmaḥ
sarvatra te kṛṣṇa samaiva dṛṣṭiḥ
svabhāva-rāgā na bhavanti nūnaṁ
kvacid virāgāḥ kvacid ūḍha-rāgāḥ

sat—for devotees; *prītimattām*—about the state of being (*tā*) endowed with (*mat*) affection (*prīti*); *tava*—of Yours; *kim vadāmaḥ*—what can we say?; *sarvatra*—towards everybody; *te*—Your; *kṛṣṇa*—O Kṛṣṇa; *samā*—equal; *eva*—only; *dṛṣṭiḥ*—vision; *sva-bhāva*—is accomplished by their nature; *rāgāḥ*—[people] whose affection; *na bhavanti*—are not; *nūnam*—indeed; *kvacit*—sometimes; *virāgāḥ*—dispassionate; *kvacit*—sometimes; *ūḍha*—exhibited; *rāgāḥ*—by whom affection.

Kṛṣṇa, what can we say about Your love for Your devotees? You actually see everyone equally (since you give liberation even to demons such as Kaṁsa). Ordinary people do not have innate love: Sometimes they are dispassionate and sometimes they are affectionate.

atra padāṁśe mattā-śabdaḥ kṣīvārthena nihatārthaḥ. tena "prīteḥ prabhāvaṁ tava kiṁ vadāmaḥ" iti pāṭhyam.

Here the meaning of *mattā* (the state of having) in *sat-prītimattām* is obstructed by the well-known meaning of "intoxicated", so the first line should read: *prīteḥ prabhāvaṁ tava kiṁ vadāmaḥ,* "What can we say about the power of Your love?"

10.65

[This is *vyartha* (meaningless) in a part of a word:]

tava tanv-aṅgi taralair
apāṅgānāṁ taraṅgakaiḥ
pañceṣor iṣavaḥ pañca
rādhe syuḥ śata-koṭayaḥ

tava—Your; *tanu-aṅgi*—O girl with a thin body; *taralaiḥ*—which [movements] are fickle; *apa-aṅgānām*—of the corners of the eyes; *taraṅgakaiḥ*—by means of the moving to and fro; *pañca-iṣoḥ*—of Cupid ("who has five arrows"); *iṣavaḥ*—arrows; *pañca*—five; *rādhe*—O Rādhā; *syuḥ*—have become; *śatakoṭayaḥ*—thunderbolts.

Rādhā, O slender girl, Cupid's five flower arrows have become thunderbolts on account of the fickle movements of Your sidelong glance.

iti padāṁśa-gataṁ apāṅgānām iti bahutvam anarthakam. tena "tava tanv-aṅgi nikarais taraṅgānām apāṅgayoḥ" iti pāṭhyam.

The plural ending which is part of the word *apāṅgānām* (of the many corners of the eyes) is meaningless (it should be in the dual). The first half of the verse should read: *tava tanv-aṅgi nikarais taraṅgānām apāṅgayoḥ,* "Slender girl, [Cupid's five flower arrows have become thunderbolts] on account of the many waves of the two corners of Your eyes."

10.66
yathā vā,

Another example of *vyartha* (meaningless) in a part of a word:

dūrād drāghayate 'vaguṇṭhana-paṭaṁ vāmāṅgulī-pallavair
abhyarṇaṁ mayi saṅgate kara-yugenāpādayaty añjalim

dūrāt—from afar; *drāghayate*—she made longer; *avaguṇṭhana-paṭam*—the veil ("the cloth which covers"); *vāma*—beautiful (or

left); *aṅgulī*—in the form of fingers; *pallavaiḥ*—with the buds; *abhyarṇam*—nearby; *mayi saṅgate*—when I came; *kara-yugena*—with the pair of hands; *āpādayati*—she effects; *añjalim*—cupped hands.

Seeing Me from afar, she lengthened Her veil with the buds of her beautiful fingers. When I came near Her, she cupped her hands [in supplication, as if to say: "Don't touch me"].

atra pallavair iti bahu-vacanam anarthakam. tena "līlāṅgulī-mudrayā pratyāseduṣi mayy asau kara-yugena" iti pāṭhyam.

Here the plural ending in *pallavaiḥ* (with the many buds) is meaningless, therefore the word *līlāṅgulī-mudrayā* should be used (with a playful gesture of her fingers) (5.147).

COMMENTARY

Other poetical theorists do not give such an example. The plurality of fingers makes a plurality of buds. The wording is seen in *Padyāvali* 47 (*ālolāṅguli-pallavair muralikām āpūrayantam*).

10.67

[This is *avācaka* (not expressive) in a part of a word:]

vijeyaḥ kāma-samare
rādhayā mādhavo mudā
sakhī-maṇḍala-madhye 'pi
prajagalbhe na tatrape

vijeyaḥ—defeated; *kāma*—of Cupid; *samare*—in the battle; *rādhayā*—by Rādhā; *mādhavaḥ*—Mādhava; *mudā*—happily; *sakhī-maṇḍala*—the many girlfriends [of Rādhā]; *madhye*—amidst; *api*—although; *prajagalbhe*—made a bold declaration; *na tatrape*—did not become shy.

Mādhava was happily defeated by Rādhā in the battle of Cupid. But amidst the *sakhīs* He felt no shame while boldly declaring: "I won".

atra vijita iti kta-pratyaye vācye vijeya iti kṛtya-pratyayo 'vācakaḥ, iti padāṁśe 'vācakam. tena "jito 'pi smara-saṅgrāme" iti pāṭhyam.

Instead of using the suffix *[k]ta* and saying *vijitaḥ* (was defeated), the *kṛtya* suffix *ya[t]* was used here to make the word *vijeyaḥ* (being defeated). However, this word is not clearly expressive of the past tense. This is an instance of the fault called *avācaka* (not expressive) in a part of a word (a suffix). The first line should be changed to: *jito 'pi smara-saṅgrāme,* "although defeated in the battle of Cupid."

10.68

[This is *vrīḍā-dāyī aślīla* (shamefully unpleasant) in a part of a word:]

śirīṣa-puṣpād api pelavaṁ vapur
dunoti yasyāḥ śayane 'pi kausume
ādarśa-vac chvāsa-samīraṇād api
praglāyatīdaṁ sahate tathā vyathām

śirīṣa-puṣpāt—than a *śirīṣa* flower; *api*—even; *pelavam*—delicate; *vapuḥ*—body; *dunoti*—burns; *yasyāḥ*—whose; *śayane*—on a bed; *api*—even; *kausume*—made of flowers; *ādarśa-vat*—like a mirror; *śvāsa*—of Her breathing; *samīraṇāt*—on account of the wind; *api*—also; *praglāyati*—withers; *idam*—this [body]; *sahate*—tolerates; *tathā*—such; *vyathām*—pain.

[Now that Kṛṣṇa lives in Mathurā, Rādhā's condition has deteriorated:]

Although resting on a flower bed, Her delicate body, which is even softer than a *śirīṣa* flower, burns. Like a mirror clouded by breath, it withers even by the hot exhalations of Her breath. Such is the pain Her body suffers.

atra pelavam ity aślīlaṁ vrīḍā-janakam. tena "komalam" iti pāṭhyam.

Here the word *pelavam* (delicate) is shamefully unpleasant (*vrīḍā-dāyī aślīla*). The word *komalam* (soft, delicate) should be used instead.

COMMENTARY

The *pela* in *pelavam* sounds like the neuter word *pela* (testicle).

10.69

[This is *amaṅgala-dāyī aślīla*
(inauspiciously unpleasant)
in a part of a word.]

divi-ṣṭhānāṁ kleśa-karāḥ
śataśo diti-nandanāḥ
hatā hy ekena hariṇā
hariṇā hariṇā iva

divi-ṣṭhānām—of demigods ("who reside in heaven"); *kleśa-karāḥ*—trouble makers; *śataśaḥ*—hundreds; *diti-nandanāḥ*—sons of Diti; *hatāḥ*—were killed; *hi*—only; *ekena hariṇā*—by the foremost Hari; *hariṇā*—by a lion; *hariṇāḥ*—deer; *iva*—like.

Hundreds of evil beings who distress the gods were killed by Hari, like deer slaughtered by a lion.

atra diviṣṭhā iti padāṁśe 'maṅgalāślīlam. tena "devatānām" iti pāṭhyam. evaṁ pūyate abhipretādi-śabdāś ca.

Here, *viṣṭhā* in *diviṣṭhānām* creates inauspiciousness because it sounds like the word *viṣṭhā,* which means […]. This is an instance of *amaṅgala-dāyī aślīla* (inauspiciously unpleasant) in a part of a word. Therefore *divi-ṣṭhānām* (of those who reside in heaven) should be replaced by *devatānām* (of gods).

Similarly, other words such as *pūyate* (purified) and *abhipreta* (intended) are also instances of *amaṅgala-dāyī aślīla* occurring in a part of a word: *pūyate* contains the sound *pūya* (pus), and *abhipreta* contains the sound *preta* (ghost, dead).

10.70

[Another example of *amaṅgala-dāyī aślīla* in a part of a word:]

mṛgākṣīṇāṁ kāma-raṇe
niśceṣṭānāṁ vapuḥ spṛśan
sa dakṣiṇo jagat-prāṇaḥ
praṇayī samapadyata

mṛga-akṣīṇām—of the doe-eyed girls; *kāma-raṇe*—in the battle of Cupid; *niśceṣṭānām*—who were motionless; *vapuḥ*—the body; *spṛśan*—touching; *saḥ*—that [well-known]; *dakṣiṇaḥ*—coming from the south; *jagat-prāṇaḥ*—wind[462]; *praṇayī*—a lover; *samapadyata*—became.

The southern breeze turned out as a lover by touching the bodies of the motionless doe-eyed girls [to relieve their fatigue] during the battle of love.

atra maraṇa iti padāṁśe 'maṅgalāślīlam. tena "gopikānāṁ rati-raṇe niṣpandānām" iti pāṭhyam.

Here, the word *kāma-raṇe* (in the battle of love) contains the sound *maraṇe* (in death). This is an instance of *amaṅgala-dāyī aślīla* in a part of a word. Thus the words "*mṛgākṣīṇāṁ kāma-raṇe niśceṣṭānāṁ*" should be replaced by: *gopikānāṁ rati-raṇe niṣpandānām,* "of the motionless *gopīs* in the battle of love."

10.71

[This is *neyārtha* (the meaning can only be guessed) in a part of a word:]

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462 Viśvanātha Cakravartī glosses *dakṣiṇo jagat-prāṇaḥ* as: *dakṣiṇānilaḥ* (southern wind) (*Subodhinī*). In that regard, the word *jagat* has three meanings: *jagat syād viṣṭape klībaṁ vāyau nā jaṅgame triṣu,* "In the neuter gender, *jagat* denotes the world, in the masculine gender it means *vāyu* (air, life air), and in all three genders it refers to a living being" (*Medinī-kośa*).

nīlāśma-hāro hariṇī-
dṛśāṁ vatsa-ruhopari
saroja-koraka-gato
bhṛṅga-saṁgha ivābabhau

nīla-aśma—of blue gems; *hāraḥ*—the necklace; *hariṇī-dṛśām*—of the doe-eyed girls; *vatsa-ruha*—the breasts ("which grow on the chest"); *upari*—above; *saroja-koraka*—lotus buds; *gataḥ*—which have attained; *bhṛṅga*—of bees; *saṁghaḥ*—a multitude; *iva*—like; *ābabhau*—shone (appeared beautiful).

Like bees on lotus buds, the sapphire necklace was resplendent on the doe-eyed girls' breasts.

atra vatsa-śabdena vakṣo lakṣyate, tac ca neyārthaṁ padāṁśa-gatam eva. tena "vakṣo-ruhopari" iti vācyam. yadyapi pūrva-pada-parivṛtti-saham uttara-pada-parivṛtti-saham ubhaya-pada-parivṛtti-sahaṁ ceti prāg evoktam, tathāpi teṣāṁ yathā-prasiddhi-parivṛttiḥ kāryā, sā tu mahā-kavi-prayogataḥ sahṛdaya-hṛdayādūṣaṇāc ca samucitā bhavati, na hi sarvāṇy eka-paryāyoktāni parivṛtti-kṣamāṇi. yadyapy ayam aprayukta eva doṣas tathāpi pūrvair neyārthatayāyaṁ bhedo likhita iti likhitam.

Here the word *vatsa* is supposed to mean *vakṣa* (chest). This an instance of *neyārtha* (the meaning can only be guessed) in a part of a word. Therefore *vatsa-ruhopari* should be changed to *vakṣa-ruhopari.*

Moreover, in the second chapter it was said that *yaugika* words (words that have a derived meaning) are of three varieties: (1) Those where the first word can be changed, (2) Those where the second word cannot be changed, and (3) Those where both words can be changed (2.13). Still the change should be made according to what is well-known, and is considered proper if it conforms to the great poets' usage and if it does not disturb the connoisseurs' hearts. Still, not all the words which are said to have only one synonym can be changed.

Although this fault (*vatsa* meaning chest) is technically an example of *aprayukta* (a meaning that is not in use), the previous teachers listed it in the category of *neyārtha* (the meaning can only be guessed).

10.72

atha vākye 'nye 'pi doṣāḥ santīti tān āha,

Now he mentions other faults that occur in a sentence:

pratilomākṣaram āhata-naṣṭa-visargaṁ ca saṁhitā-hīnam
hata-vṛttaṁ hīnādhika-kathita-padaṁ praskhalat-prakarṣaṁ ca (7)
sa-samāpta-punar-upātte naśyan-mata-yoga-saṅkīrṇe
ardhāntaraika-vācakam anabhihitārthaṁ prasiddhi-dhūtam api ca (8)
apada-stha-pada-samāsaṁ garbhita-bhagna-kramākramāṇy api ca
amata-parārthaṁ ceti jñeyaṁ doṣānvitaṁ vākyam (9)

evam eka-viṁśatir doṣāḥ.
pratiloma—is adverse; *akṣaram*—where the consonant; *āhata*—is changed; *naṣṭa*—is deleted; *visargam*—where the *visarga; ca*—and; *saṁhitā*—because of the phonetic combination; *hīnam*—degradation; *hata*—defective; *vṛttam*—where the meter; *hīna*—is missing; *adhika*—is redundant; *kathita*—is repeated; *padam*—whose word; *praskhalat*—declining; *prakarṣam*—whose eminence; *ca*—and; *sa*—along with; *samāpta*—that which was [already] concluded; *punaḥ*—again; *upātte*—taking up; *naśyat*—is perishing (i.e. non-existent); *mata*—that is presumed; *yoga*—where the syntactical connection [between words]; *saṅkīrṇe*—mixed; *ardha-antara*—in the other half [of a verse]; *eka*—one word; *vācakam*—speaking; *anabhihita*—is not expressed; *artham*—where the sense; *prasiddhi*—what is well-known; *dhūtam*—shaking off; *api*—also; *ca*—and; *apada*—at the wrong place; *stha*—is situated; *pada*—where the word; *samāsam*—where the compound; *garbhita*—a parenthesis; *bhagna-krama*—broken parallelism; *akramāṇi*—bad word order; *api*—also; *ca*—and; *amata*—is not approved of; *para*—of another [*rasa*]; *artham*—where the sense; *ca*—and; *iti*—thus; *jñeyam*—should be known; *doṣa-anvitam*—endowed with a fault; *vākyam*—related to a sentence.

There are twenty-one additional faults in a sentence: (1) ***pratilomākṣara*** (adverse consonant), (2) ***āhata-visarga*** (the change of a *visarga* to the letter *o*), (3) ***naṣṭa-visarga*** (deleted *visarga*), (4) ***saṁhitā-hīna*** (devoid of *sandhi* or degradation because of the *sandhi*), (5) ***hata-vṛtta*** (defect in the meter), (6) ***hīna-pada*** (missing word), (7) ***adhika-pada*** (redundant word), (8) ***kathita-pada*** (repeated word), (9) ***praskhalat-prakarṣa*** (declining eminence), (10) ***samāpta-punar-ātta*** (continuing with a participle when the sentence is already complete), (11) ***naśyan-mata-yoga*** (the presumed syntactical connection is non-existent), (12) ***saṅkīrṇa*** (mixed), (13) ***ardhāntara eka-vācaka*** (one word placed in the wrong half of the verse), (14) ***anabhihita-vācya*** (omission of what must be said), (15) ***prasiddhi-dhūta*** (disregard of usage), (16) ***apada-stha-pada*** (a wrongly placed word), (17) ***apada-stha-samāsa*** (a compound out of place), (18) ***garbhita*** (a parenthesis), (19) ***bhagna-krama*** (breaking the parallelism), (20) ***akrama*** (bad word order), and (21) ***amata-parārtha*** (the adverse sense of another *rasa*).

10.73

pratilomākṣaram ukta-rasānuguṇa-varṇa-pratikūla-varṇatvaṁ yathā,

When phonemes are adverse to those expressive of the contextual *rasa,* that is the fault called *pratilomākṣara.* For example:

puṣpa-kodaṇḍa-kaṇḍūla-
prakāṇḍa-bhuja-maṇḍalam
kambu-kaṇṭhi samutkaṇṭhaṁ
kaṇṭhe 'kuṇṭhā hariṁ kuru

puṣpa-kodaṇḍa—for Cupid ("who has a flower bow"); *kaṇḍūla*—are itching; *prakāṇḍa*—branch-like (or excellent); *bhuja-maṇḍalam*—whose arms; *kambu-kaṇṭhi*—O girl with a conchshell-like neck[463]; *samutkaṇṭham*—who is longing; *kaṇṭhe*—on the neck; *akuṇṭhā*—being unrestricted; *harim*—Hari; *kuru*—make (i.e. put).

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463 Having three lines on the neck (three folds of skin) is a sign of good fortune.

Girl with a conchshell-like neck, Hari longs for love. His superb arms are itching for a battle of Cupid. Be unreserved and go embrace Him.

atra śṛṅgāre pratikūla-varṇāḥ. ete tu vīra-raudrādāv anukūlāḥ. evaṁ vīra-raudrādau mādhuryaṁ vyañjakā varṇāḥ pratikūlā iti boddhavyam.

The phonemes in this verse are adverse to *śṛṅgāra-rasa* (the contextual *rasa*). They are only conducive to *vīra-rasa, raudra-rasa,* and so on. In this regard, it should also be understood that phonemes that evoke sweetness when the context is *vīra-rasa, raudra-rasa,* and so on are considered adverse.

COMMENTARY

Viśvanātha Kavirāja remarks: *eṣāṁ caika-dvi-tri-catuḥ-prayoge na tādṛg-rasa-bhaṅga iti na doṣaḥ,* "There is no fault if the adverse phoneme occurs once, twice, thrice, or even four times, inasmuch as this does not disrupt the relishment" (*Sāhitya-darpaṇa* 7.8).

10.74

āhata otvaṁ prāpto visargo yatra, yathā,

When *visargas* (*ḥ*) have changed to the letter *o,* that is the fault called *āhata-visarga* (the change of a *visarga* to the letter *o*). For example:

śyāmo 'bhirāmo ramaṇo
madano modano hariḥ
mano-vinodano bhāti
satataṁ gopa-subhruvām

śyāmaḥ—who is dark blue; *abhirāmaḥ*—who is very charming; *ramaṇaḥ*—who is a lover; *madanaḥ*—who is Cupid; *modanaḥ*—who causes joy; *hariḥ*—Hari; *manaḥ*—in the heart; *vinodanaḥ*—who has pastimes; *bhāti*—shines (is beautiful); *satatam*—always; *gopa-subhruvām*—of the *gopīs,* who have beautiful eyebrows.

The Cupid known as Hari is a delightful charming lover. He is dark blue and very beautiful. He always plays games in the *gopīs'* hearts.

10.75

naṣṭo lupto visargo yatra, yathā,

The fault called *naṣṭa-visarga* (deleted *visarga*) signifies deleted *visargas.* An example:

ita ita ita ehi dehi vācaṁ
śaśi-mukhi nāpasara prasīda kṛṣṇe
ayam api bhavatād bhavat-prasādān
manasi gata-vyatha utka unmadaś ca

itaḥ—here; *itaḥ*—here; *itaḥ*—here; *ehi*—come; *dehi*—give; *vācam*—advice; *śaśi-mukhi*—O moon-face girl; *na apasara*—don't leave; *prasīda*—be pleased; *kṛṣṇe*—in regard to Kṛṣṇa; *ayam*—He; *api*—also; *bhavatāt*—may He become; *bhavat-prasādāt*—on account of your mercy; *manasi*—in the heart; *gata-vyathaḥ*—one from whom pain has gone; *utkaḥ*—long for; *unmadaḥ*—mad; *ca*—and.

Messenger: **Rādhā, come here, come here. Don't go.**
Rādhā: **Messenger, tell Me what should I do?**
Messenger: **Moon-faced girl, be pleased with Kṛṣṇa. By Your mercy, let Him become free from a heartache, and let Him long for You and become mad.**

atrādy-antyayor luptā visargāḥ.

Here many *visargas* have been deleted in the first line and in the last line.

10.76

saṁhitā sandhis tayā hīnaṁ visandhir ity arthaḥ. vivakṣitaś ca sa sandhir bhavatīti vākya-balāt kṛto visandhiḥ, sa sakṛd api doṣāvahaḥ, pragṛhyādi-hetukaś ced asakṛd eva. saṁhitāyāṁ

hīnam ity arthe saṁhitāyāṁ duḥśravyam aślīlaṁ ceti tri-vidho ’yaṁ doṣaḥ. krameṇodāharaṇāni.

***Saṁhitā* means *sandhi* (phonetic combination), thus *saṁhitā-hīna* means "devoid of *sandhi*" or in other words *visandhi* (improper *sandhi* or non-*sandhi*). *Visandhi* is done on the strength of the statement: "*Sandhi* depends on the wish of the speaker." (The writer can do *sandhi* even without the usual requirements or not do *sandhi* at all because of the meter.) Such improper *sandhi* or non-*sandhi,* even when done only once, constitutes a fault (in written language). However, if the non-*sandhi* occurs on the basis of something like the *pragṛhya sūtra,* then it is not faulty, unless it is repeatedly done.**[464]

Alternatively, the compound *saṁhitā-hīna* can be analyzed as: *saṁhitāyāṁ hīnam,* "degradation when there is *sandhi,*" which could mean either that the *sandhi* is difficult to hear or is unpleasant. Thus the fault called *saṁhitā-hīna* has three varieties: (1) *visandhi* (improper *sandhi* or non-*sandhi*), (2) *duḥśravya* (difficult to hear), and (3) *aślīla* (unpleasant). Examples are shown in order.

10.77

[This verse illustrates the *visandhi* variety:]

tavaitad vadanaṁ indu-
nindakam paṅkajekṣaṇe
sa kalaṅkī niṣkalaṅke
katham asmin na lajjatām

tava—of yours; *etat*—this; *vadanam*—face; *indu*—the moon; *nindakam*—which belittles; *paṅkaja-īkṣaṇe*—O girl with lotus eyes; *saḥ*—that well-known; *kalaṅkī*—moon ("which has marks");

464 This refers to: *īd-ūd-ed dvi-vacanaṁ pragṛhyam,* "The vowels *ī, ū,* and *e* that belong to word forms in the dual are termed *pragṛhya* ("which should be kept separated")" (*Aṣṭādhyāyī* 1.1.11). In other words, an *ī, ū,* or *e* that belongs to the dual does not undergo *sandhi* when a vowel follows. For example, *harī atra* (the two Haris are here).

niṣkalaṅke—when the face ("which has no mark"); *katham*—why; *asmin*—in regard to this; *na lajjatām*—should it not be embarrassed.

Lotus-eyed girl, Your face belittles the moon. When you show your face, how can that spotted moon not become embarrassed?

atra "candra-nindakam" iti pāṭhyam.

Here *indu-nindakam* should be changed to *candra-nindakam.*

COMMENTARY

The *anuṣṭubh* meter, in which this verse was composed, requires the sixth syllable in every line to be *guru* (heavy). That is why the *m* in *vadanaṁ indu* was changed to *anusvāra* (*ṁ*). But when the word *indu* follows, this *sandhi* change is unjustified and is thus improper. When the word *candra* follows, however, the *sandhi* change of *m* to *ṁ* is justified by the usual *sandhi* rules and is thus proper. In this way Kavi Karṇapūra's verse is an example of improper *sandhi* done to fit the meter.

Viśvanātha Kavirāja gives an example of non-*sandhi* done to fit the meter: *vāsavāśā-mukhe bhāti induś candana-bindu-vat,* "The moon shines on the face of Indra's quarter (the east) like a dot of sandalwood-paste" (*Sāhitya-darpaṇa* 7.8). Here *bhāti* and *induś* don't join to become *bhātīnduś* because the extra syllable is needed to fill out the meter. Viśvanātha also gives an example where the repeated non-*sandhi* of the *pragṛhyas* becomes a fault: *dalite utpale ete akṣiṇī amalāṅgi te,* "O you of spotless form, these eyes of yours are expanded blue lotuses" (*Sāhitya-darpaṇa* 7.8).

10.78

[This verse illustrates *duḥśravya saṁhitā-hīna* (degradation because the *sandhi* is difficult to hear):]

kalaṅkinaś candramasaḥ
su-bhrv ānanam idaṁ tava
ruciṁ bibhrad api prāyo
niṣkalaṅkam itīryate

kalaṅkinaḥ—which has marks; *candramasaḥ*—of the moon; *su-bhru*—O girl with beautiful eyebrows; *ānanam*—face; *idam*—this; *tava*—of Yours; *rucim*—the effulgence; *bibhrat*—having; *api*—even though; *prāyaḥ*—generally; *niṣkalaṅkam*—without any mark; *iti*—therefore; *īryate*—is said.

Girl with charming eyebrows, even though Your face has the effulgence of the spotted moon it is generally said to be spotless.

atra su-bhrvā iti duḥśravyam. tena "rādhe mukham" iti pāṭhyam.

The sound *su-bhrvā* in *su-bhrv ānanam* is difficult to hear. Instead, the second line should read: *su-bhru rādhe mukhaṁ tava.*

10.79

[This is *aślīla saṁhitā-hīna* (degradation because the *sandhi* is unpleasant):]

alaṁ ḍamaru-ḍāmbaryaṁ
tava madhye virājini
sa harasya kara-grāhyaḥ
kara-grāhyam idaṁ hareḥ

alam—in vain; *ḍamaru*—the *ḍamaru* drum[465]; *ḍāmbaryam*—the loud noise; *tava*—when your; *madhye*—waist; *virājini*—is resplendent; *saḥ*—that [*ḍamaru* drum]; *harasya*—by Śiva ("the destroyer"); *kara*—with the hand; *grāhyaḥ*—is held; *kara*—with the hand; *grāhyam*—is held; *idam*—this [waist]; *hareḥ*—by Hari.

In the presence of your waist the *ḍamaru's* loud boasts of "I have the thinnest midsection" are in vain. The *ḍamaru* is held by Hara, but your waist is held by Hari.

atra laṇḍa-śabdo 'ślīlaḥ. tena "vṛthā ḍamaru-ḍāmbaryam" iti pāṭhyam.

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465 The *ḍamaru* is a small drum shaped like an hour-glass.

The words *alaṁ ḍamaru* contain the sound *laṇḍa* (…). This is an instance of unpleasant *sandhi.* The first line should read: *vṛthā ḍamaru-ḍāmbaryam* (“the *ḍamaru’s* loud boasts are in vain”).

COMMENTARY

Here *laṁ ḍa* is optionally taken as *laṇḍa,* by the rule that an *anusvāra* can become the nasal corresponding to the next consonant.

10.80

hata-vṛttaṁ chando-gata-vairūpyaṁ gurau laghutvam. yathā,

The fault called *hata-vṛtta* (defect in the meter) signifies a distortion of the meter. This occurs when a short syllable is used instead of a long one. For instance:

śaśi-mukhi sakhi rādhike ’dhikāsi
guṇa-vibhavena samasta-sundarībhyaḥ
tvayi nihata-manā manāg api śrī-
vraja-pati-sūnur upaiti nānya-pārśvam

śaśi-mukhi—O girl with a moonlike face; *sakhi*—O friend; *rādhike*—O Rādhikā; *adhikā*—are superior; *asi*—You; *guṇa*—of qualities; *vibhavena*—on account of the greatness; *samasta-sundarībhyaḥ*—than all beautiful girls; *tvayi*—to You; *nihata*—is attached (i.e. devoted); *manāḥ*—whose mind; *manāk*—a little; *api*—even; *śrī*—divine; *vraja-pati*—of the king of Vraja; *pati-sūnuḥ*—the son; *upaiti na*—does not attain; *anya*—of another; *pārśvam*—the side.

***Sakhī* Rādhikā, You are superior to all beautiful girls owing to the greatness of Your qualities. O moon-faced girl, the divine prince of Vraja is so devoted to You that He does not go near any other girl, not even for a minute.**

atra pādānte laghur gurur veti vākya-balāt kṛto laghu-varṇa-vinyāso hata-vṛttatāṁ vyanakti. tat tu dvitīya-pādānte śobhate, na tu caturtha-pādānte, bandha-śaithilyāt. prathama-tṛtīya-pādānte tu naiva.

In this verse, the usage of a short syllable [at the end of the first and fourth lines] on the strength of the rule "A short syllable at the end of a line can optionally be considered long" leads to a distortion of the meter, since that rule is true only for the second line, not for the fourth line, because using a short syllable at the end of the fourth line would be sloppy composition. The rule never applies to the first and third lines.

COMMENTARY

The meter of this verse is *puṣpitāgrā.* According to Viśvanātha Kavirāja, the rule that a short syllable at the end of a line can optionally be considered long applies to any *akṣara-vṛtta* meter (qualitative meter), except for the first and third lines of a half-even meter like *puṣpitāgrā.*[466]

10.81

evam āryāsu ca gaṇa-kṛtā viruddhatā. yathā,

Similarly, a fault occurs in an *āryā* meter if the *gaṇas* are direct opposites. For example:

gokula-lalanā-maṇḍala-
rati-raṇa-pāṇḍitya-mugdha-madhura-śrīḥ
śrī-vraja-rāja-kumāro
rāsa-vilāse kumārayati

gokula—of Gokula; *lalanā*—of ladies; *maṇḍala*—with the multitude; *rati*—of love; *raṇa*—in the battle; *pāṇḍitya*—on account of expertise; *mugdha*—charming; *madhura*—and sweet; *śrīḥ*—whose beauty; *śrī-vraja*—of divine Vraja; *rāja-kumāraḥ*—the prince; *rāsa*—of the *rāsa* dance; *vilāse*—in the pastimes; *kumārayati*—plays.

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466 *yat-padānte laghor api guru-bhāva uktaḥ, tat sarvatra dvitīya-caturtha-pāda-viṣayam, prathama-tṛtīya-pada-viṣayaṁ tu vasanta-tilakāder eva* (*Sāhitya-darpaṇa* 7.8). Śeṣarāja Śarmā comments: *prathama-tṛtīya-pāda-viṣayaṁ prathama-tṛtīya-pādau viṣayau yasya tat, tādṛśaṁ laghor gurutvaṁ tu vasanta-tilakāder eva vṛttasya, na tu puṣpitāgrāder iti bhāvaḥ* (*Candrakalā* 7.8).

The divine prince of Vraja plays in the Rāsa pastimes. His beauty is sweet and charming because of His expertise in the battle of love with the young ladies of Gokula.

atra dvitīya-tṛtīya-gaṇau sa-kāra-bha-kārau viruddhau. tena "vraja-lalanā-maṇi-mālā-rati" ity-ādi pāṭhyam.

At the beginning of this verse, the *gaṇas* called *sa* and *bha* are the second and third *gaṇas* used. These two *gaṇas* are opposites: That is the fault. Consequently the verse should begin: *vraja-lalanā-maṇi-mālā-rati-raṇa-pāṇḍitya.*

COMMENTARY

The *āryā* meter belongs to the category of *mātrā-vṛtta* (quantitative meter). Moreover, prosody in general is based on a system of eight *gaṇas* (groups), each consisting of three measures. The *gaṇas* are distinguished from one another by the different orders of short and long syllables within the three syllable unit. The *gaṇa* called *sa* is two short syllables followed by a long one. This corresponds to the second *gaṇa* used in this verse (the word *lalanā*). The *gaṇa* called *bha* is exactly the opposite: it consists of one long syllable followed by two short ones. This corresponds to the third *gaṇa* used in the verse (the word *maṇḍala*). The *gaṇa bha* is also the first *gaṇa* used in the verse (the word *gokula*).

10.82

evaṁ rasānanuguṇaṁ vṛttaṁ ca hata-vṛttam, pajjhaṭikādi śṛṅgāra-karuṇādau viruddham, hāsya-śāntādau na. śṛṅgāre yathā,

A meter that is not conducive to the contextual *rasa* is also an instance of the fault called *hata-vṛtta* (defect in the meter). For instance, the *mātrā-vṛtta* meter called *pajjhaṭikā* (small bell) is adverse to *madhura-rasa, karuṇa-rasa,* and so on, but it evokes *hāsya-rasa, śānta-rasa,* and so on.

The following verse is faulty in the sense that the context is *madhura-rasa* and the meter is *pajjhaṭikā.*

he sakhi mā kuru mānam akharvaṁ
mānaḥ saukhyaṁ grasati hi sarvam
kuru sānandaṁ hṛdayam amandaṁ
rasa-bhara-kandaṁ bhaja govindam

he sakhi—O confidante; *mā kuru*—don't perform; *mānam*—pique; *akharvam*—very deep; *mānaḥ*—pique; *saukhyam*—happiness; *grasati*—devours; *hi*—because; *sarvam*—all; *kuru*—make; *sa-ānandam*—blissful; *hṛdayam*—the heart; *amandam*—fervently; *rasa*—bliss; *bhara*—of much; *kandam*—who is the root cause; *bhaja*—worship; *govindam*—Govinda.

***Sakhī,* don't let your *māna* become lofty because it will devour your happiness. Make your heart joyful by fervently worshiping Govinda, the root cause of bliss.**

10.83

hīnaṁ padaṁ yathā—kamala-mukhi vicitrasyāvadhiḥ ko 'pi dṛṣṭas taraṇi-duhitṛ-tīropāntam adya prayāntyā. atra mayeti hīna-padam. tena "taraṇi-duhitṛ-tīraṁ hanta yāntyā mayādya" iti pāṭhyam. adhika-padaṁ yathā—nava-jaladhara-dhāmā śyāmalo 'yaṁ kiśoraḥ. ity atra nava-dhara-dhāmā ity anenaiva siddhiḥ śyāmala ity adhikam. tena "nava-kuvalaya-dāmā śyāmalo 'yam" iti pāṭhyam. kathita-padaṁ yathā—kalayati jala-keliṁ matta-mātaṅga-keliḥ. atra keli kelir iti kathita-padam. tena "matta-mātaṅga-līlaḥ" iti śuddham.

An example of the fault called *hīna-pada* (missing word) is as follows: *kamala-mukhi vicitrasyāvadhiḥ ko 'pi dṛṣṭas, taraṇi-duhitṛ-tīropāntam adya prayāntyā,* "Lotus-faced girl, today while going to the bank of the Yamunā a certain person, who was most wonderful, was seen." Here, the word *mayā* (by me) is missing. This is the fault called *hīna-pada.* The second line should be replaced with: *taraṇi-duhitṛ-tīraṁ hanta yāntyā mayādya.*

10.84

This illustrates the fault called *adhika-pada* (redundant word): *nava-jaladhara-dhāmā śyāmalo 'yaṁ kiśoraḥ,* "This dark blue youth, who has the effulgence of a new raincloud..." Here the fault is that the sense of *śyāmala* (dark blue) is already expressed by the compound *nava-jaladhara-dhāmā* (He has the effulgence of a new raincloud). The sentence should be changed to: *nava-kuvalaya-dāmā śyāmalo 'yaṁ kiśoraḥ,* "This dark blue youth, who has a garland of fresh blue lotuses..."

10.85

This illustrates the fault called *kathita-pada* (repetition of a word): *kalayati jala-keliṁ matta-mātaṅga-keliḥ,* "He whose pastimes are like those of a mad elephant performs water pastimes." Here the word *keli* is repeated: That is the fault. Consequently, *matta-mātaṅga-keliḥ* should be replaced with a synonym: *matta-mātaṅga-līlaḥ.*

10.86

praskhalat-prakarṣaṁ pūrvārdhe utkarṣa uttarārdhe 'pakarṣaś cet tadā praskhalat-prakarṣa-vākyam, patat-prakarṣam ity arthaḥ. yathā,

When there is eminence in the first half of a verse but no eminence in the second half, that is the fault called *praskhalat-prakarṣa* in a sentence. *Praskhalat-prakarṣa* means *patat-prakarṣa* (declining eminence). For example:

hari hari hariṇākṣī-lakṣa-vakṣoja-hāra-
truṭana-paṭima-śāṭī-pāṭana-prauḍha-darpaḥ
ayam adayam udāro 'līka-ghaṭṭādhipatyaṁ
kalayati pathi gavye dāna-līlāṁ dadhānaḥ

hari hari—alas, alas; *hariṇa-akṣī*—of doe-eyed girls; *lakṣa*—of hundreds of thousands; *vakṣaḥ-ja*—on the breasts; *hāra*—the necklaces; *truṭana*—in breaking; *paṭima*—on account of the dexterity; *śāṭī*—the blouses; *pāṭana*—on account of tearing up; *prauḍha*—heightened; *darpaḥ*—whose pride; *ayam*—this well-

known (Śrī Kṛṣṇa); *adayam*—mercilessly; *udāraḥ*—who is lofty; *alīka*—false; *ghaṭṭa*—at a toll station; *ādhipatyam*—the role of an official; *kalayati*—plays; *pathi*—on the path; *gavye*—which is in relation to dairy products; *dāna-līlām*—the toll pastime; *dadhānaḥ*—who is performing.

Alas, alas, this arrogant boy, who dexterously breaks open the necklaces and blouses of thousands of doe-eyed girls, is mercilessly playing the role of a lofty proud official at a mock toll station on the path used for carrying dairy products, while performing the toll pastime.

atra pūrvārdhād uttarārdhe patann eva prakarṣaḥ. atra samāpta-punar-āttatvaṁ ca "kalayati pathi gavye" ity anenaivākāṅkṣā-samāpter "dāna-līlāṁ dadhānaḥ" iti punar upāttam. tenottarārdhaṁ pūrvārdhī-kṛtya pāṭhyaṁ tathā sati doṣa-dvaya-hāniḥ.

Here the eminence in the second half of the verse declined compared to the excellence shown in the first half. This is the fault called *patat-prakarṣa* (declining eminence).[467]

There is another fault in this verse, called *samāpta-punar-ātta* (continuing with a participle when the sentence is already complete). The participle clause *dāna-līlāṁ dadhānaḥ* (performing the toll pastime) is a superfluous continuation, since the expected information was completed with the clause *kalayati pathi gavye* (He amused Himself on the path used for carrying dairy products).

These two faults, *patat-prakarṣa* and *samāpta-punar-ātta,* are removed by switching the halves of the verse.

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467 The excellence in the first half of the verse is that there is alliteration of *h, r,* and *kṣ* in the first line and of *ṭ* and *p* in the second line. But there is no alliteration in the third and fourth lines that make up the second half of the verse.

10.87

naśyan-mata-yogo 'sammato yogo yatra, abhavan-mata-yoga ity arthaḥ. yathā,

The fault called *naśyan-mata-yoga* (the presumed syntactical connection is non-existent) occurs when the syntactical connection between the words is unauthorized. It corresponds to *abhavan-mata-yoga* [in *Kāvya-prakāśa*]. For instance:

yasyājñā vidhi-mauli-mālya-madhupī yaṁ sevate śaṅkaro
yasmin sarvam idaṁ carācara-gurau kṛṣṇe tri-lokī yataḥ
yenākāri samasta-dānava-vadhū-vaidhavyam urvī-bharaṁ
yo jahre balim arpayanti vibudhā yasmai sa pāyāj jagat

yasya—whose; *ājñā*—order; *vidhi*—of Brahmā; *mauli*—on the crowns; *mālya*—on the garlands; *madhupī*—is a bee; *yam*—whom; *sevate*—serves; *śaṅkaraḥ*—Śiva; *yasmin*—in whom; *sarvam idam*—this world [abides]; *cara-acara*—of moving and non-moving living entities; *gurau*—who is the spiritual master; *kṛṣṇe*—in Kṛṣṇa (i.e. in whom); *tri-lokī*—the three worlds [manifested]; *yataḥ*—from whom; *yena*—by whom; *akāri*—was caused; *samasta*—all; *dānava*—of the demons; *vadhū*—of the wives; *vaidhavyam*—widowhood; *urvī*—of the earth; *bharam*—the burden; *yaḥ*—who; *jahre*—took away; *balim*—tribute; *arpayanti*—offer; *vibudhāḥ*—the demigods; *yasmai*—unto whom; *saḥ*—He; *pāyāt*—may he protect; *jagat*—the world.

May Kṛṣṇa protect the world, which manifested from Him and abides in Him. He is the spiritual master of all living entities. He dispelled the earth's burden by turning all the demons' wives into widows. The gods offer Him tribute, Śiva serves Him, and Brahmā carries His orders on his own heads. It's as if these orders take the shape of bees hovering over the garlands on Brahmā's crowns.

atra "kṛṣṇe" iti padaṁ viśeṣyaṁ prathamāntaṁ yadi syāt tadā bhavan-mata-yogo bhavati, yac-chabdair nirdiṣṭasya tac-chabdārthasya kṛṣṇa-padasya yac-chabdārthe eva praveśe

'bhavan-mata-yogaḥ. tena—yasyājñā vidhi-mauli-mālya-madhupī yaṁ sevate śaṅkaro, yenākāri samasta-dānava-vadhū-vaidhavyam urvī-bharam, yo jahre balim arpayanti vibudhā yasmai tri-lokī yato, yasmin sarvam idaṁ carācaram asau kṛṣṇaḥ sa pāyāj jagad iti śuddham.

Kṛṣṇa is the substantive here, so if the word *kṛṣṇe,* in the second line, were in the first case singular [so that it would match *saḥ* in the fourth line], then the presumed syntactical connection between the words would be factual.

In this verse however, the word *kṛṣṇa,* which should have been connected with the word *tad* (*saḥ*) but is expressed by correlative forms of the word *yad,* has instead been connected with the word *yad* (*yasmin*). This is the fault called *abhavan-mata-yoga* (the presumed syntactical connection is non-existent). Therefore the verse should be rewritten in this way (the meaning is the same):

yasyājñā vidhi-mauli-mālya-madhupī yaṁ sevate śaṅkaro
yenākāri samasta-dānava-vadhū-vaidhavyam urvī-bharam
yo jahre balim arpayanti vibudhā yasmai tri-lokī yato
yasmin sarvam idaṁ carācaram asau kṛṣṇaḥ sa pāyāj jagat

10.88
tathāpi vibhakty-akrama-doṣaḥ. tena,

Nevertheless, there is a discrepancy in the revised version of the verse: The sequence of case endings of the forms of *yat* is off. This is the fault called *vibhakti akrama* (lack of sequence of case endings).[468] Hence the verse is rewritten again:

yo bhaktyaiva vaśī-bhavet paśu-patir yaṁ sevate yena bhūr
nirbhārā balim arpayanti vibudhā yasmai tri-lokī yataḥ
yasyājñā vidhi-mauli-mālya-madhupī yasmin samastaṁ jagat
so 'yaṁ gopa-vadhū-vilāsa-rasikaḥ kṛṣṇo 'stu vaḥ śreyase

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468 This fault falls under the general category of *bhagna-prakrama* (10.101).

yaḥ—who; *bhaktyā*—by devotional service; *eva*—alone; *vaśī-bhavet*—who may become controlled; *paśu-patiḥ*—Śiva; *yam*—whom; *sevate*—serves; *yena*—because of whom; *bhūḥ*—the earth; *nirbhārā*—[became] one from whom a burden has gone; *balim*—tribute; *arpayanti*—offer; *vibudhāḥ*—the demigods; *yasmai*—unto whom; *tri-lokī*—the three worlds; *yataḥ*—from whom; *yasya*—whose; *ājñā*—order; *vidhi*—of Brahmā; *mauli*—on the crowns; *mālya*—on the garlands; *madhupī*—is a bee; *yasmin*—in whom; *samastam*—the entire; *jagat*—world [abides]; *saḥ*—that; *ayam*—well-known; *gopa-vadhū*—with the wives of the cowherds; *vilāsa*—of pastimes; *rasikaḥ*—expert enjoyer; *kṛṣṇaḥ*—Kṛṣṇa; *astu*—may he be; *vaḥ*—of you all; *śreyase*—for the highest benefit.

May Kṛṣṇa continue relishing pastimes with the *gopīs* for the sake of your happiness. He becomes controlled by devotional service. Śiva serves Him, the earth's burden was dispelled by Him, the gods offer Him tribute, the worlds emanate from Him yet remain in Him, and His orders are like bees hovering over the garlands on Brahmā's crowns.

iti śuddham. **This is proper.**

COMMENTARY

In this verse, the successive forms of *yat* are used: *yaḥ* (who), *yam* (whom), *yena* (by whom), *yasmai* (unto whom), *yataḥ* (from whom), *yasya* (whose), and *yasmin* (in whom). The sequence of the forms of *yat* in the previous verse was not in order: *yasya, yam, yena, yaḥ, yasmai,* and *yasmin.*

10.89

yathā vā,

Another example of *naśyan-mata-yoga*
(the presumed syntactical connection is non-existent):

muñcati tvayi dṛśoḥ padavīṁ me
yena yena śṛṇu yad yad avāptam
jīvanena kaṭutā maraṇena
prārthyatā priyatayā parivādaḥ

muñcati tvayi—when You left; *dṛśoḥ*—of the eyes; *padavīm*—the path; *me*—My; *yena yena*—by which various [conditions]; *śṛṇu*—please listen; *yat yat*—which various [qualities]; *avāptam*—were attained; *jīvanena*—by life; *kaṭutā*—causticity [was attained]; *maraṇena*—by death; *prārthyatā*—desirability [was attained]; *priyatayā*—by love; *parivādaḥ*—condemnation [was attained].

Hear about what happened when You left the path of My eyes. My life became caustic, My death became desirable, and My love became a farce.[469]

atra śṛṇv iti kriyāyāḥ karmāpekṣitve jīvanādeḥ sarvasya karmatve dvitīyāntatvaṁ matam. vākyārtha- karmatve jīvanādeḥ prathamāntatvam eva, tad ubhayābhāve 'bhavan-mata-yoga iti kecit. vastutas tu vākyārtha-karmatve yena yena yad yad avāptaṁ tac chṛṇv ity anenaiva vākyārthaś caritārthaḥ. paścāt jīvanena kaṭutāvāptety-ādinā liṅga-vyatyayenānvayena nokta-doṣaḥ. avāptam ity atra avāpīti cet kriyate, tadā sutarāṁ na doṣaḥ.

The words *jīvana, maraṇa,* and *priyatā* are expected to take a second case ending, since the verb *śṛṇu* (hear) requires an object, and they are the objects.[470] **On the other hand, if the sense of the sentence as a whole is taken to be the object of the verb, then the nouns in the second half of the verse should take a first case ending.**[471]

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469 Viśvanātha Cakravartī comments: She thinks, "Fie on the love of a woman who keeps living when she cannot see her lover."

470 If the nouns are in the second case ending, the syntactical connection is: *jīvanaṁ kaṭutām avāptaṁ śṛṇu,* "Hear about my life, which became caustic," and so on, where *avāptam* is used in the active voice instead of the passive voice seen in the verse. The sentence as a whole would then be: *jīvanaṁ ca kaṭutām avāptaṁ maraṇaṁ ca prārthyatām avāptaṁ priyatāṁ ca parivādam avāptāṁ śṛṇu*). This is the *sammata* (what the syntactical connection of the words is expected to be).

471 If the nouns are in the first case ending, the connection is: *jīvanaṁ kaṭutām avāptam iti śṛṇu,* "Hear how My life became caustic." and so on. The sentence as a whole is: *jīvanaṁ ca kaṭutām avāptaṁ maraṇaṁ ca prārthyatām avāptaṁ priyatā ca parivādaṁ avāpteti śṛṇu.* Some forms appear to be the same as the first option because the first case and the second case endings for neuter nouns are the same. Once again, the active voice is used here instead of the passive voice.

If neither option is taken, some scholars say it is an instance of *abhavan-mata-yoga* (the presumed connection of the words is non-existent).

In reality, however, the sense of the sentence is just fine if the sense of the sentence itself is taken as the object of the verb; the syntactical connection is, *yena yena yad yad avāptaṁ tac chṛṇu,* "Hear about what was attained by what." In that way the fault under discussion, *abhavan-mata-yoga,* technically does not occur even though the syntactical connection later involves a change of gender, as in *jīvanena kaṭutā avāptā* (i.e. *avāptam* in the second line becomes feminine (*avāptā*) when connected to *kaṭutā* and to *prārthyatā,* and masculine (*avāptaḥ*) when connected to *parivādaḥ*). Still, a better solution is to replace *avāptam* by *avāpi* (was attained). In that case there is no fault at all.

COMMENTARY

Since *avāpi* is a verb and not a participle, it has no gender, so there can be no mismatch of gender when *avāpi* is carried forward instead of the participle *avāptam.* In the alternative with *avāpi,* the main syntactical connection is: *yena yena yad yad avāpi tac chṛṇu,* "Hear about what was attained by what."

10.90

yathā vā,

Another example of *naśyan-mata-yoga:*

svābhirūpya-kamalākara-jāte
paṅkaje iva saha bhramarābhyām
niḥsarottara-kṛpā-makarande
mādhavasya nayaṇe rurucāte

sva-ābhirūpya—of His beauty; *kamala-ākara*—in a lake ("the place of origin of lotuses"); *jāte*—which are manifest; *paṅkaje*—two lotuses; *iva*—like; *saha bhramarābhyām*—with two bees; *niḥsara*—is oozing; *uttara-kṛpā*—of eminent mercy; *makarande*—

from which [two lotuses] the thick honey; *mādhavasya*—of Mādhava; *nayaṇe*—the two eyes; *rurucāte*—shone (appeared beautiful).

Mādhava's eyes are resplendent. They resemble two lotuses in a lake of beauty with a bee on each one, and they emanate the thick honey of His eminent mercy.

atra sva-śabdo mādhave vivakṣitaḥ. sa tu vākya-maryādayā kartṛ-gatatvena pratibhāsamāno nayana-bhramara-gata eva jātaḥ. tenābhirūpyety eva śuddham.

Here, the word *sva* in *svābhirūpya* is expressed with the intention of referring to Mādhava. However, according to the rules governing sentences, the reflexive pronoun *sva* should only be used to refer to the subject, in this case *nayane* (the two eyes). It is better to delete *sva* and only say *ābhirūpya.*

10.91
saṅkīrṇaṁ yathā,

An example of *saṅkīrṇa* (mixed):

mā kuru mānini kṛṣṇaṁ
pada-gatam utthāpya viṣama-viṣa-tīkṣṇam
āliṅga bhuvana-maṅgala-
maṅgalam antar-malaṁ mānam

mā kuru—don't perform; *mānini*—O proud girl; *kṛṣṇam*—Kṛṣṇa; *pada-gatam*—who has fallen at your feet; *utthāpya*—after lifting up; *viṣama*—dangerous; *viṣa*—like poison; *tīkṣṇam*—which is harsh; *āliṅga*—please embrace; *bhuvana*—on earth; *maṅgala*—of auspicious things; *maṅgalam*—who is the auspiciousness; *antar*—of the heart; *malam*—which is an impurity; *mānam*—pique.

Proud girl, don't be in *māna.* It is an impropriety of the heart and is harsh like a deadly poison. Therefore lift up Kṛṣṇa, who has fallen at your feet, and embrace Him. He is the cause of all auspicious things on earth.

atra vākya-dvayasya padāni vyatyayena vākya-dvayāntar-gatāni. eka-vākya-gata-padānām anyonya-saṅkulatvena tu kliṣṭam iti bhedaḥ.

In this verse, the words belonging to the two sentences are mixed up: Some of the words syntactically connected with one sentence have been wrongly placed in the other sentence. The difference with the fault called *kliṣṭa* is that in *kliṣṭa* the words, which are also mixed up, belong to only one sentence (10.48).

COMMENTARY

The two syntactical connections are: (1) *mānini, antar-malaṁ viṣama-viṣa-tīkṣṇaṁ mānaṁ mā kuru,* and (2) *bhuvana-maṅgala-maṅgalam pada-gataṁ kṛṣṇam utthāpyāliṅga.*

10.92

ardhāntaraika-vācakaṁ yathā,

An example of the fault called *ardhāntara eka-vācaka* (one word placed in the wrong half of the verse):

kim induḥ kiṁ sarasi-jaṁ
kim āsyaṁ lalitāṅgi kim
khañjanau kiṁ smara-śarau
rādhe kiṁ locane tava

kim—is it?; *induḥ*—the moon; *kim*—is it?; *sarasi-jam*—a lotus; *kim*—is it?; *āsyam*—a face; *lalita*—is voluptuous; *aṅgi*—O You whose body; *kim*—are these?; *khañjanau*—two *khañjana* birds; *kim*—are these?; *smara*—of Cupid; *śarau*—two arrows; *rādhe*—O Rādhā; *kim*—are these?; *locane*—the two eyes; *tava*—of Yours.

Rādhā, girl with a voluptuous body, is this the moon, is it a lotus, or is it Your face? Are these two *khañjana* birds? Are these two arrows of Cupid? Or are these Your eyes?

atrottarārdhasyaikaṁ kim iti vācakaṁ pūrvārdhānte.

Here the word *kim,* at the end of the first half of the verse, belongs to the second half of the verse, where it should have been placed.

COMMENTARY

The word *kim* at the end of the first half is syntactically connected to *khañjanau* (two *khañjana* birds). There is no fault if two or more words that belong to the syntactical connection of one half are in the other half.

10.93

[Another instance of *ardhāntara eka-vācaka:*]

padānta-patitaṁ rādhe
paśya kṛṣṇaṁ ruṣaṁ tyaja
tan mama śrūyatāṁ vāṇī
gāḍho mānaḥ paraṁ viṣam

pada—the feet; *anta*—near; *patitam*—who has fallen; *rādhe*—O Rādhā; *paśya*—see; *kṛṣṇam*—Kṛṣṇa; *ruṣam*—anger; *tyaja*—abandon; *tat*—therefore; *mama*—my; *śrūyatām*—should be heard; *vāṇī*—speech; *gāḍhaḥ*—excessive; *mānaḥ*—pique; *param*—is the supreme; *viṣam*—poison.

Rādhā, look, Kṛṣṇa has fallen at Your feet. Listen to my words: Excessive *māna* is a severe poison, therefore stop Your anger.

atra tac-chabdaḥ pūrvārdha-vākya-sthaḥ, tat tasmād ruṣaṁ tyajety arthaḥ. sa tūttarārdhādi-stha iti tathā.

In this example, the word *tat* belongs to the sentence in the first half of the verse, yet it is placed in the second half. Here, *tat* means *tasmāt* (therefore). The syntactical connection is: *tasmād ruṣaṁ tyaja,* "Therefore stop Your anger."

10.94
anabhihitaṁ vācyaṁ yathā,

An instance of *anabhihita-vācya*
(omission of what must be said):

kvāsau harir mama manoratha-dūravartī
kvāhaṁ na me guṇa-lavo na kalāṇukaś ca
kiṁ dūti dūnayasi māṁ tvam alīkayaiva
vācā vicāraya kathaṁ sa vaśo mama syāt

kva—where; *asau*—is He?; *hariḥ*—Hari; *mama*—of mine; *manoratha*—from the heart's fanciful desire; *dūra*—far; *vartī*—remains; *kva*—where; *aham*—am I; *na*—is not; *me*—my; *guṇa*—of a quality; *lavaḥ*—a fraction; *na*—is not; *kalā*—of expertise; *aṇukaḥ*—a minute particle; *ca*—nor; *kim*—why?; *dūti*—O messenger; *dūnayasi*—you cause pain; *mām*—me; *tvam*—you; *alīkayā*—false; *eva*—only; *vācā*—by speech; *vicāraya*—please consider; *katham*—how; *saḥ*—he; *vaśaḥ*—controlled; *mama*—by me; *syāt*—may become.

Where is Hari? He remains far from my heart's innermost desire. And where am I? I do not even have a trace of a quality nor a bit of expertise. O messenger, why do you torment me with false words? You should devise a means whereby I can bring Him under my control.

atra manorathasyāpi dūravartī guṇasyāpi lavaḥ kalāyā apy aṇuka ity avaśya-vācyam anabhihitam.

In this verse, there is an omission of what must be said in these three compounds: *manoratha-dūravartī, guṇa-lavaḥ,* and *kalāṇukaḥ.* The sense of *manoratha-dūravartī* should actually be expressed with the words *manorathasyāpi dūravartī* (He remains far even from my heart's innermost desire).

Similarly, the sense of *guṇa-lavaḥ* should be conveyed with the words *guṇasyāpi lavaḥ* (even a trace of a quality), and the

sense of *kalāṇukaḥ* should be stated as *kalāyā apy aṇukaḥ* (even a bit of expertise). Since the word *api,* which has to directly stated, was omitted here, this is an example of the fault called *anabhihita-vācya* (omission of what must be said).

COMMENTARY

In the last two examples in the *vṛtti* the placement of the word *api* in the middle is doubtful as Viśvanātha Cakravartī inserts *api* in the above three compounds as follows: *manorathasyāpi dūravartī, mama guṇasya lavo 'pi nāsti, tathā mama kalāyā aṇur api nāsti.* Similarly, in this context Viśvanātha Kavirāja gives the example: *vyatikrama-lavaṁ kaṁ me vīkṣya vāmākṣi kupyasi,* "Pretty-eyed girl, what trace of impropriety do you see in me due to which you become so angry?", where he says *vyatikrama-lavam api* (even a trace of impropriety) should have been stated instead of *vyatikrama-lavam* (*Sāhitya-darpaṇa* 7.8).

Viśvanātha Kavirāja provides another illustration of *anabhihita-vācya:* The omission of the verb *asi* (are): *caraṇānata-kāntāyās tanvi kopas tathāpi te,* "Slender girl, nonetheless you, whose lover has fallen at your feet, are angry" (*Sāhitya-darpaṇa* 7.8). He specifies that *caraṇānata-kāntāsi* (you are one whose lover has fallen at the feet) should have been said instead of *caraṇānata-kāntāyāḥ.* This is because the latter is merely an adjective of the word *te* (you), whereas the replacement *caraṇānata-kāntāsi,* with an implied *yadyapi* (although), forms the correlative of the *tathā* clause (nonetheless you are angry). The statement should have been: "Slender girl! Although your lover has fallen at your feet, nonetheless you are angry."

10.95

raṇitādi nūpurādiṣu vihagādiṣu kūjitādīni
stanitādi ca jaladādau bhery-ādiṣu bhāṁ-kṛtādīni (10)
maṇitādīni ca surate ravādi bhekādiṣu prasiddhir iyam
asyā viparyaye syāt prasiddhi-dhūta-dūṣaṇaṁ vākye (11)

raṇita-ādi—the word *raṇita* (sound) and so on; *nūpura-ādiṣu*—in the context of anklets and so on; *vihaga-ādiṣu*—in the context

of birds; *kūjitādīni*—the word *kūjita* (cooing, warbling) and so on; *stanita-ādi*—the word *stanita* (rumbling, thundering) and so on; *jalada-ādau*—in regard to clouds and so on; *bherī-ādiṣu*—in regard to kettledrums and so on; *bhāṅ-kṛtādīni*—the word *bhāṅ-kṛta* ("made the sound *bhām*") and so on; *maṇita-ādīni*—the word *maṇita* (murmur of a woman during intercourse) and so on; *ca*—and; *surate*—in regard to lovemaking; *rava-ādi*—the word *rava* (sound) and so on; *bheka-ādiṣu*—in regard to frogs and so on; *prasiddhiḥ*—is what is well-known; *iyam*—this; *asyāḥ*—than this; *viparyaye syāt*—if there is a modification; *prasiddhi-dhūta*—called *prasiddhi-dhūta* ("disregard of usage"); *dūṣaṇam*—it causes the fault; *vākye*—in a sentence.

The following attribution of terms are the convention. Anything that differs from this constitutes the fault called *prasiddhi-dhūta* (disregard of usage), which occurs in the context of a sentence:

- ♦ ***raṇita* (sound) and similar words are to be used in the context of anklets and so on,**
- ♦ ***kūjita* (cooing, warbling) and equivalent words refer to birds,**
- ♦ ***stanita* (rumbling, thundering) and similar words pertain to clouds,**
- ♦ ***bhāṁ-kṛta* ("made the sound *bhām*") and such terms are used to refer to kettledrums and so on,**
- ♦ ***maṇita* (murmur made during intercourse) and analogous words refer to lovemaking,**
- ♦ ***rava* (sound) and such words refer to frogs and to other living beings.**

10.96
yathā,

An example of *prasiddhi-dhūta* (disregard of usage):

dhinoti rādhe mac-cittaṁ
maṇi-mañjīrayos tava
ravo nava-ghanasyeva
santaptānāṁ śruti-dvayam

dhinoti—pleases; *rādhe*—O Rādhā; *mat-cittam*—My heart; *maṇi*—endowed with jewels; *mañjīrayoḥ*—of the two anklets; *tava*—of Yours; *ravaḥ*—the sound; *nava-ghanasya*—of a new rain cloud; *iva*—just as; *santaptānām*—of people tormented by heat; *śruti-dvayam*—the two ears.

Rādhā, just as the sound of a newly formed raincloud pleases the ears of people tormented by the summer heat, the sound of Your jewel-studded anklets delights My heart.

atra rava-śabdo vacana-niṣṭha eva.

The word *rava* (sound) can only be used in relation to an utterance [of a living being].

10.97

apada-stham asthāna-sthaṁ padaṁ yathā,

The fault called *apada-stha-pada* signifies *asthāna-stha-pada* (wrongly placed word). For instance:

vivāha-veṣeṇa tadā murārer
babhūva yā śrīḥ kavayantu ke tām
sapatna-bhāvād iva sābhyasūyā
sarasvatī kvāpi na tāṁ vyanakti

vivāha-veṣeṇa—on account of the wedding attire; *tadā*—then; *murāreḥ*—of Murāri; *babhūva*—occurred; *yā*—which; *śrīḥ*—beauty; *kavayantu*—can describe; *ke*—who; *tām*—that [beauty]; *sapatna*—of enmity; *bhāvāt*—on account of a mood; *iva*—as if; *sa-abhyasūyā*—envious; *sarasvatī*—Sarasvatī; *kva api na*—never; *tām*—that [beauty]; *vyanakti*—expresses.

Murāri looked resplendent in His wedding attire. Who can describe His charm at that time? Even Sarasvatī never expresses that beauty, as if she were jealous on account of rivalry.

atra tāṁ na vyanaktīti sthāna-sthitatvaṁ, tad-abhāve tathā. tena "vāṇy eva tāṁ kvāpi ca na vyanakti" ity vācyam.

The proper order of the last words of this verse is: *tāṁ na vyanakti* (she does not express that beauty). Due to the absence of this sequence, there is the fault of *apada-stha-pada* (wrongly placed word). Therefore, [in consideration of the meter,] the last line should be, *vāṇy eva tāṁ kvāpi ca na vyanakti,* "Sarasvatī never expresses that beauty."

COMMENTARY

The replacement "*vāṇy eva tāṁ kvāpi ca na vyanakti*" can also mean: "Sarasvatī does not reveal it anywhere." In addition, the word *ca* (and) is meaningless (*vyartha*).

10.98

yadi sannikarṣa eva sthāne vaijātyaṁ tadaiva doṣaḥ na tu viprakarṣe. yathā—"vāṇī na kutrāpi ca tāṁ vyanakti" iti ca vācyam. yathā ca—na me vāṇī vṛndāvana-ramaṇa-līlāmṛta-hrade, nimagnāpy utthātuṁ prabhavati kathaṁ yātu parita ity-ādi. yat tu "srajaṁ na kācit" iti, tatra "na kācij jahau, api tu sarvaiva jahau" iti viruddhārtha-jananam.

The fault of *apada-stha-pada* (wrongly placed word) only occurs if the words are positioned in the wrong order right beside each other, not if the words are positioned wrongly from afar. Consequently, it is also okay to say: *vāṇī na kutrāpi ca tāṁ vyanakti,* "Sarasvatī never expresses that beauty."

[This is another example of *apada-stha-pada,* because the words are wrongly positioned:]

na me vāṇī vṛndāvana-ramaṇa-līlāmṛta-hrade
nimagnāpy utthātuṁ prabhavati kathaṁ yātu paritaḥ

"Being immersed in the nectar lake of the pastimes of the lover residing in Vṛndāvana, my speech is not able to rise. How could

it possibly go everywhere?"[472]

However, what the poet Bhāravi wrote is faulty: *srajaṁ na kācij jahau* (*Kirātārjunīya* 8.37). This is because it produces an opposite sense, such that *srajaṁ na kācij jahau* (no girl took off her garland) means: *api tu sarvaiva srajaṁ jahau* (all the girls took off their garlands).

COMMENTARY

Bhāravi's full verse is quoted in *Caitanya-caritāmṛta* (Antya 10.21):

priyeṇa saṅgrathya vipakṣa-sannidhāv
upāhitāṁ vakṣasi pīvara-stanī
srajaṁ na kācid vijahau jalāvilāṁ
vasanti hi premṇi guṇā na vastuni

"The lover strung a garland and placed it on the chest of his beloved in the presence of her rivals. She had raised breasts and was very beautiful, yet although the garland was withered by the water, she did not remove it, for its value lay not in material things but in love."

Here the intended meaning of the words *srajaṁ na kācid vijahau* is: "the girl did not remove the garland," but this meaning would have been better expressed by saying *kācit srajaṁ na vijahau,* "the girl did not remove the garland."

10.99

asthāna-stha-samāsaṁ yathā,

An example of *asthāna-stha-samāsa*
(a compound out of place):

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472 Here *na* (not) is wrongly placed first. The order should be *me vāṇī ... na prabhavati*. Although *na[ñ]* is placed far from *prabhavati* and might be considered acceptable based on Kavi Karṇapūra's explanation, here the positioning of *na[ñ]* is faulty because *na[ñ]* could also be connected with *nimagnā* (immersed).

kiṁ lūmena ghanāvalīṁ vidhunuṣe kiṁ re khura-kṣodanaiḥ
kṣmāṁ kṣubhnāsi vinudyatāṁ nija-mahaḥ-kaṇḍūḥ samāsādya mām
itthaṁ dos-taṭa-ghaṭṭanodbhaṭa-kara-dhvāna-pratidhvānita-
kṣmā-bhṛt-kandara-vṛnda-garbham ayate goṣṭhād ariṣṭaṁ hariḥ

kim—why; *lūmena*—with the tail; *ghana*—clouds; *āvalīm*—many; *vidhunuṣe*—you shake; *kim*—why; *re*—hey; *khura*—of hooves; *kṣodanaiḥ*—with the pounding; *kṣmām*—the earth; *kṣubhnāsi*—you shake; *vinudyatām*—should be driven away; *nija-mahaḥ*—caused by your power; *kaṇḍūḥ*—the itching; *samāsādya*—having approached; *mām*—Me; *ittham*—in this manner; *doḥ*—of the arms; *taṭa*—of the ends (hands); *ghaṭṭana*—caused by the striking together; *udbhaṭa*—loud; *kara-dhvāna*—with the sound of the hands (clapping); *pratidhvānita*—was made to echo; *kṣmā-bhṛt*—of the hill (Govardhana); *kandara*—of caves; *vṛnda*—of the multitude; *garbham*—in such a way that the interior; *ayate*—met; *goṣṭhāt*—[after coming out] from the cowherd village; *ariṣṭam*—Ariṣṭāsura; *hariḥ*—Hari.

"Ariṣṭāsura, why do you agitate the clouds with your tail? And why do you shake the earth with the pounding of your hooves? Remove your itch for a fight by approaching Me." Speaking in this way, Hari came out from the cowherd village and attacked Ariṣṭāsura, making the caves of Govardhana Hill echo with the loud clap of His hands.

atra kruddhasya bhagavata uktau na samāsaḥ. akruddhasya tu vaktṛ-antarasyoktau sa iti tathā, tena "kiṁ lāṅgūla-vighaṭṭana-kṣata-ghana-vyūhaṁ khura-kṣodana-kṣubhyat-kṣmā-taṭam ukṣa-lakṣa-yugapat-saṁrāvam abhyeṣi re, itthaṁ dos-taṭa" ity-ādi yadi syāt tadā na doṣaḥ.

In this verse, there is no long compound in the statement of the angry Lord, but there is a long compound in the statement of the other speaker (the poet), who is not angry. To avoid this discrepancy, the first half of the verse (which expresses the Lord's statement) should be written with long compounds, so that the verse turns out as follows:

kiṁ lāṅgūla-vighaṭṭana-kṣata-ghana-vyūhaṁ khura-kṣodana-
kṣubhyat-kṣmā-taṭam ukṣa-lakṣa-yugapat-saṁrāvam abhyeṣi re
itthaṁ dos-taṭa-ghaṭṭanodbhaṭa-kara-dhvāna-pratidhvānita-
kṣmā-bhṛt-kandara-vṛnda-garbham ayate goṣṭhād ariṣṭaṁ hariḥ

““O Ariṣṭāsura, why do you come here, agitating the clouds with the shaking of your tail, shaking the surface of the earth with the pounding of your hooves, and making a sound like the combined sound of hundred of thousands of mad bulls?” Speaking this way, Hari came out from the cowherd village and attacked Ariṣṭāsura, making the caves of Govardhana Hill echo with the loud clap of His hands.”

10.100

garbhitaṁ prakṛta-vākye ’prakṛta-vākyasya garbha-sthitiḥ. yathā,

The fault called *garbhita* (parenthesis) occurs when an incidental sentence is located within the principal sentence (the principal subject matter). For instance:

jhañjhānilam iva lavalī
praṇaya-latā na sahate dīrghām
pratighāṁ priya-sakhi tattvaṁ
vadāmi tava mātikopinī bhūyāḥ

jhañjhā-anilam—the wind of a hurricane; *iva*—like; *lavalī*—the *lavalī* creeper; *praṇaya*—in the form of love; *latā*—the creeper; *na sahate*—does not tolerate; *dīrghām*—prolonged; *pratighām*—anger (*Amara-koṣa* 1.7.26); *priya-sakhi*—O dear confidante; *tattvam*—the truth; *vadāmi*—I speak; *tava*—to You; *mā*—not; *ati-kopinī*—very angry; *bhūyāḥ*—may You become.

Just as a *lavalī* creeper cannot withstand a hurricane, the creeper of love cannot tolerate prolonged anger, dear *sakhī,* I am telling You the truth, so please don’t be enraged.

atra “tattvaṁ vadāmi tava” iti vākyāntaraṁ garbhitam. ataḥ “pratighāṁ mānini rādhe tena tvaṁ mātikopinī bhūyāḥ” iti sādhuḥ.

Here, the sentence "I am telling You the truth" is contained within another sentence. Therefore, [to get rid of this parenthesis] the second half of the verse should be changed to *pratighāṁ mānini rādhe tena tvaṁ mātikopinī bhūyāḥ,* "Sulky Rādhā, so please don't be enraged."

10.101

bhagna-kramo bhagna-prakrama ity arthaḥ. sa ca kāraka-vacana-paryāyādi-krama-bhagnāditvena bahudhā bhavati. yathā,

The fault called *bhagna-krama* signifies *bhagna-prakrama* (breaking the parallelism). It is of many kinds on account of the breaking the parallelism of the *kāraka* (case ending, etc.), the *vacana* (number), the *paryāya* (synonym), and so on. This verse shows examples of the *kāraka* and *vacana* varieties:

kācid vīṇāṁ murajam aparā kāpi vaṁśīṁ dadhānā
kāścit tālaṁ kara-kiśalaye tāla-dhāritvam āptāḥ
cakruḥ saṅgīta-kavi-racanāṁ rāsa-madhye kayācid
gānaṁ nānā-svara-parimalāmodam uccair vitene

kācit—a certain girl; *vīṇām*—a lute; *murajam*—a drum; *aparā*—another girl; *kāpi*—a certain girl; *vaṁśīm*—a flute; *dadhānā*—holding (playing); *kāścit*—some girls; *tālam*—cymbals; *kara*—of the hands; *kiśalaye*—in the bud; *tāla-dhāritvam*—the state of maintaining a beat; *āptāḥ*—attained; *cakruḥ*—they did; *saṅgīta*—musical; *kavi*—of a composer; *racanām*—the composition; *rāsa-madhye*—in the *rāsa* dance; *kayācit*—by a certain girl; *gānam*—singing; *nānā-svara*—on account of the different notes; *parimala*—which was like that of sexual intercourse; *āmodam*—because of which there was bliss; *uccaiḥ*—loudly; *vitene*—was done.

In the Rāsa dance, one *gopī* played a lute, another a flute, and yet another a *muraja* drum. Others kept the beat by playing hand cymbals and thus played the part of the maestro. Because of the various notes, the singing by some *gopī* was eminent to the point that the bliss was reminiscent of lovemaking.

atra kayācid iti kāraka-krama-bhaṅgaḥ. kāścid iti vacana-krama-bhaṅgaḥ. tena kāścid iti sthāne kācid ity eva pāṭhyam. āptā ity atra visargābhāvaś ca, cakrur ity atra cakra iti ca. kayācid ity atra "rāsam āsādya kācid, gānaṁ nānā-svara-parimalāmodam āviścakāra" iti pāṭhyam. paryāya-krama-bhaṅgo yathā—hareḥ kṛpā kāpi samujjihīte, mukunda-bhakteṣu na cāpareṣu. atra paryāya-krama-bhaṅgaḥ. tena "hari-priyeṣv eva na cāpareṣu" iti vācyam. idaṁ ye prācīnā devatādi-viṣaye rasaṁ na manyante, teṣāṁ matānurodhena likhitam. te tu satyaṁ vyāharanti, śrī-bhagavantam vinā anyeṣāṁ nāmāntarābhāvād bheda-pratītiḥ syād eva, tat-tan-nāmnā prasiddhasya śrī-bhagavatas tu nāmāntarākhyāne na paryāya-krama-bhaṅga-doṣaḥ—tasya nāmnām anantatvāt. atra tu sutarāṁ na doṣaḥ, hari-mukundayor bheda-pratīter abhāvāt. atra kathita-padāśaṅkāpi na kāryā.

The word *kayācid* (by some girl) at the end of the third line is an instance of *kāraka-krama-bhaṅga.*[473] The sentence should be changed to the active voice: "Having entered the Rāsa dance, one *gopī* performed a song that was blissful like lovemaking on account of its different notes."

The pronoun *kāścit* (some girls), in the second line, is an instance of *vacana-krama-bhaṅga* (broken parallelism of the number).[474] *Kāścit* (some girls) should be replaced by *kācit* (some girl), *āptāḥ* (they attained), at the end of the second line, should be changed to the singular, and *cakruḥ* (they did) should be changed to *cakre* (she did).

This is an example of *paryāya-krama-bhaṅga* (broken parallelism due to the usage of a synonym): *hareḥ kṛpā kāpi samujjihīte mukunda-bhakteṣu na cāpareṣu,* "A particular mercy of Hari arises toward Mukunda's devotees, not toward

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473 The subjects in the first half of the verse (*kācid, kāpi,* and *kāścit*) are *ukta* and in the first case, since their corresponding verbs (*dadhānā* and *āptāḥ*) are in the active voice, whereas *kayācit* (by some girl) is a subject that is *anukta* and in the third case because its verb, *vitene,* is in the passive voice.

474 The previous subjects, *kācid, aparā,* and *kāpi,* are in the singular whereas *kāścit* is a subject in the plural.

anyone else." The parallelism is broken due to the usage of a synonym. The sentence should read:*hari-priyeṣv eva na cāpareṣu,* "A particular mercy of Hari arises toward Hari's devotees and not toward anyone else."

This example was written in accordance with the opinion of earlier poets who do not think that the *sthāyi-bhāva* can turn into *rasa* when the object is a *devatā.* They speak the truth on this topic; usually a difference would be perceived because persons other than the Supreme Lord do not have other names. Still, the fault of broken parallelism due to the usage of a synonym does not occur when another name of the Supreme Lord is used, since He has unlimited well-known names.

However, in the aforesaid replacement: *hari-priyeṣv eva na cāpareṣu,* there is obviously no fault at all because one cannot possibly make the mistake that Hari and Mukunda are different persons. There is no need to worry about a repeated word here: The repetition of the word Hari is not faulty.

10.102
yathā ca,

The reason that such a repetition is not faulty is:

viṣāde vismaye harṣe kope dainye 'vadhāraṇe
uddeśya-pratinirdeśya-viṣaye ca prasādane
anukampādike cāpi paunaruktyaṁ na duṣyati (12)

viṣāde—in the sense of despondency; *vismaye*—in the sense of amazement; *harṣe*—in the sense of joy; *kope*—in the sense of anger; *dainye*—in the sense of wretchedness; *avadhāraṇe*—in the sense of restriction; *uddeśya*—of the substantive (the subject); *pratinirdeśya*—the reiteration; *viṣaye*—in a situation that requires; *ca*—and; *prasādane*—in the sense of making clear; *anukampā-ādike*—in the sense of compassion and so on; *ca*—and; *api*—also; *paunaruktyam*—repetition; *na duṣyati*—is not faulty.

The repetition of a word is not faulty if the sense is:

- ***viṣāda* (despondency),**
- ***vismaya* (amazement),**
- ***harṣa* (joy),**
- ***kopa* (anger),**
- ***dainya* (wretchedness),**
- ***avadhāraṇa* (restriction),**
- ***uddeśya-pratinirdeśya-viṣaya* (a situation that requires the reiteration of the noun),**
- ***prasādana* (making clear),**
- ***anukampā* (compassion), and so on.**

atra uddeśya-pratinirdeśya-viṣayataiva.

The previous corrected example "*hareḥ kṛpā kāpi samujjihīte hari-priyeṣv eva na cāpareṣu*" was a instance that required the reiteration of the noun (10.101).

10.103

yathā,

Another example of a situation that requires the reiteration of the noun:

na bhajati tapasā klamaḥ klamatvaṁ
viṣaya-bhavaṁ na sukhaṁ sukhatvam eti
viṣam api ca viṣasya nāśakaṁ syān
na hi sadṛśe sadṛśatvam eva nityam

na bhajati—does not attain (does not share the nature of); *tapasā*—caused by austerity; *klamaḥ*—fatigue; *klamatvam*—[worldly] fatigue; *viṣaya*—is worldy objects of the senses; *bhavam*—whose origin; *na*—does not; *sukham*—happiness; *sukhatvam*—the state of [transcendental] happiness; *eti*—attains; *viṣam*—poison; *api*—even; *ca*—and; *viṣasya*—of poison; *nāśakam*—is a destroyer; *syāt*—is; *na*—there is not; *hi*—because; *sadṛśe*—in regard to similar things; *sadṛśatvam*—similarity; *eva*—only; *nityam*—always.

Fatigue engendered due to practicing austerity is not like fatigue caused by worldly exertion. Material happiness cannot become transcendental happiness. Even poison can counteract poison. There isn't always a similarity between similar things.

ity-ādau paunaruktyaṁ tac-chabdena nirdeśo vā guṇaḥ. ādi-śabdād arthāntara-saṅkramite 'pi, yathā—phalam api phalaṁ mākandānām ity-ādi.

Here the repetitions are a quality. Indicating a word again by the use of the pronoun *tat* would be a quality too.[475]

Due to the word *ādi* (and so on) (10.102), the repetition of a word is not faulty if the sense is *arthāntara-saṅkramita* (or any type of *lāṭa anuprāsa*). The verse beginning *phalam api phalam* (3.5) is an example.

COMMENTARY

The example in *Kāvya-prakāśa* is also very illustrative: *udeti savitā tāmras tāmra evāstam eti ca,* "Red rises the sun, and red it sets." Here if the same meaning of 'red' were to be expressed with another word (there are many synonyms of 'red' in Sanskrit), then that other word would seem to convey a different sense and would obstruct the quickness of the reader's understanding of the sense of the sentence, especially because of the rest of the verse: *sampattau ca vipattau ca mahatām eka-rūpatā,* "In affluence and in adversity, the greats have the same uniform outlook" (KP verse 244).

10.104

yatra tu ārambha eva kramo nāsti tatra bhagna-krama-doṣo nāsti. yathā,

But when there is no series in the beginning, naturally the fault of *bhagna-krama* (broken parallelism) does not occur. For example:

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475 Thus, the previous corrected example, "A particular mercy of Hari arises toward Hari's devotees, not toward anyone else" could also have been: "A particular mercy of Hari arises toward His devotees, not toward anyone else".

āliṅgan bāhudāyās tanum anuramayan narmadāṁ tuṅgabhadrāṁ
cumban bhadrāṁ vikarṣan niravadhi-suraso devikāyā rasena
vāṅmatyāḥ keli-lubdho mukha-nikaṭa-milac-candrabhāgo 'yam uccaiḥ
kāverī-vāri-khelāṁ kalayati ramaṇī-maṇḍale kṛṣṇa-sindhuḥ

āliṅgan—embracing; *bāhudāyās*—of Bāhudā ("she gives arms"); *tanum*—the body; *anuramayan*—continually delighting; *narmadām*—Narmadā ("who provides jokes"); *tuṅgabhadrām*—Tuṅgabhadrā ("who is prominently beautiful"); *cumban*—kissing; *bhadrām*—Bhadrā; *vikarṣan*—attracting; *niravadhi*—endlessly (i.e. always); *su-rasaḥ*—rich in water (or Kṛṣṇa, who is charming); *devikāyāḥ*—of Devikā; *rasena*—because of the water (or because of the conjugal love); *vāṅ-matyāḥ*—of Vāṅmatī ("who possesses elegant speech"); *keli*—to sport; *lubdhaḥ*—who is greedy; *mukha*—the mouth; *nikaṭa*—near; *milat*—is meeting; *candra-bhāgaḥ*—the ocean ("with whom the Candrabhāgā river"), (or Kṛṣṇa, with whom Candrabhāgā *gopī* is meeting near the face); *ayam*—this well-known; *uccaiḥ*—intensely; *kāverī*—in the Kāverī (or with turmeric[476]); *vāri*—in water; *khelām*—pastimes; *kalayati*—performs; *ramaṇī-maṇḍale*—among the female lovers; *kṛṣṇa-sindhuḥ*—Kṛṣṇa in the form of the ocean.[477]

In the company of his lovers, the Kṛṣṇa ocean embraces Bāhudā's body, delights Narmadā, kisses Tuṅgabhadrā, attracts Bhadrā, and is always charming on account of Devikā's love [or the ocean is always full due to the waters of the Devikā river]. He longs to sport with Vāṅmatī, He meets Candrabhāgā face to face, and He intensely performs water pastimes with Kāverī [or Kṛṣṇa plays water games in a yellowish lake].

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476 Viśvanātha Cakravartī quotes the following passage: *kāverī syān nadī-bhede haridrā-puṇya-yoṣitoḥ,* "Kāverī is the name of a river and it also means turmeric, and a virtuous woman" (*Subodhinī*); *kāverī syāt sarid-bhede puṇya-nārī-haridrayoḥ* (*Medinī-kośa*).

477 It is well known that rivers are the wives of the ocean. In this regard, Viśvanātha Cakravartī comments that all the feminine names in this verse are names of rivers and of *gopīs.*

evam anyad apy ūhyam.

Other cases should be inferred in this way.

COMMENTARY

No order is established at the outset because the first river is in the sixth case (*bāhudāyāḥ*) (of Bāhudā) and the second one is in the second case (*narmadām*). Any *gopī* can have those names, except Kāverī, with regard to the play on words.

As for the pun on Kāverī, according to tradition there is a pastime of Vraja-līlā in which the water of a lake turned yellow. That place is called Pīlī-pokharā (the yellowish pond). It is located in Varṣāṇā, across from Brahma-parvata, near the road going to Ūñcāgaon. Once, Rādhikā and Her *sakhīs* went to Nandagrāma to see Mother Yaśodā. The queen of Vraja was so charmed by Rādhikā's beauty that she decided to marry Her to Kṛṣṇa. As a token of auspiciousness, she painted Rādhikā's hands yellow. On the way back to Varṣāṇā, Rādhā became embarrassed and washed Her hands in that pond. It is also called Piyāla-kuṇḍa because *piyāla* trees surround it.

10.105

na vidyate kramo yatra tad akramam. yathā,

The fault of *akrama* (bad word order) occurs when the proper order of words is not followed. For instance:

iha mayi sukhaṁ nidrām āpte kayā mama coritā
maṇi-muralikā hāraḥ kaṇṭhāt sa cādhika-durlabhaḥ
nigaditam iti śrutvā patyur vihasya vihasya sā
nibhṛta-nibhṛtaṁ celāñcalyā mukhendum apāvṛṇot

iha—here (in the *kuñja*); *mayi*—when I; *sukham*—happily; *nidrām*—sleep; *āpte*—attained; *kayā*—by whom; *mama*—My; *coritā*—was stolen; *maṇi*—endowed with jewels; *muralikā*—flute; *hāraḥ*—a necklace; *kaṇṭhāt*—from the neck; *saḥ*—that well-known [necklace]; *ca*—and; *adhika*—exceedingly; *durlabhaḥ*—difficult to attain (expensive); *nigaditam*—what was said; *iti*—thus; *śrutvā*—having heard; *patyuḥ*—by the husband; *vihasya vihasya*—laughing

again and again; *sā*—she; *nibhṛta-nibhṛtam*—almost secretly; *cela*—of a garment; *añcalyā*—with the border (the end); *mukha-indum*—the moon of her mouth; *apāvṛṇot*—covered.

"Who stole My gem-studded flute and the expensive necklace from My neck as I was happily sleeping in the *kuñja*?" When a certain girl heard these words of the husband, she laughed continuously and secretly covered her moonlike mouth with the end of her sari.[478]

atra "hāraś cāyaṁ maṇīndra kulojjvalaḥ" iti ca-kāra-sthitau kramas tad-anyathākramaḥ. evam "iti nigaditaṁ śrutvā" iti kramas tad-anyathākramaḥ. asthāna-stha-padād atrāyaṁ bhedaḥ. tat tu tathā-bhūtam apy anvaya-bodhaṁ jhaṭiti karoty eva, idaṁ tu na tathā.

In the second line, the words *hāraḥ kaṇṭhāt sa cādhika-durlabhaḥ* should be replaced with: *hāraś cāyaṁ maṇīndra-kulojjvalaḥ,* "and My well-known necklace, which is splendid on account of many diamonds." This way, the conjunction *ca* is properly placed, and the order is correct. Otherwise there is the fault of *akrama* (bad word order). Similarly, in the third line, *nigaditam iti śrutvā* should be replaced with: *iti nigaditaṁ śrutvā,* "having heard this." That is the proper order of the words. Otherwise there is the fault of *akrama.*

Since it involves a word wrongly placed, *akrama* is a variety of the fault called *asthāna-stha-pada* (wrongly placed word) (10.97). The two corrections to this verse show the proper order of the words. The syntactical connection is immediately understood only in this way. The previous construction of the verse did not reveal the syntactical connection so clearly.

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478 Viśvanātha Cakravartī comments that Kṛṣṇa is called a husband because, in the *kuñja,* He married according to the rite of the *gāndharva* marriage (by exchanging flower garlands). Here the girl referred to is some girl of Vraja who was performing the *Kātyāyanī-vrata.*

10.106

amato viruddhaḥ parārthaḥ parasya rasasyārtho yatra tad amata-parārtham. yathā,

The fault called *amata-parārtha* signifies "The adverse sense of another *rasa.*" For example:

hari-paricayān nīvī mokṣaṁ gatā gata-bandhanaś
cikura-nikaro hāraś cāyaṁ guṇena viyojitaḥ
daśana-vasanaṁ nirlepatvaṁ jagāma mṛgī-dṛśāṁ
surata-rabhaso jñānābhyāsād atīva viśiṣyate

hari—with Hari; *paricayāt*—because of intimate connection; *nīvī*—a girdle (the ends of a cloth on a woman's waist tied into a knot in front); *mokṣam*—loose; *gatā*—became; *gata*—has gone; *bandhanaḥ*—[became] one whose binding; *cikura*—of head hair; *nikaraḥ*—the mass; *hāraḥ*—necklace; *ca*—and; *ayam*—this; *guṇena*—from the the string; *viyojitaḥ*—[became] disjoined; *daśana-vasanam*—the lips ("the place of residence of the teeth"); *nirlepatvam*—unsmeared; *jagāma*—attained (became); *mṛgī-dṛśām*—of the doe-eyed girls; *surata*—of eroticism; *rabhasaḥ*—the fervor; *jñāna-abhyāsāt*—from the practice of knowledge (continuous trance in Brahman); *atīva*—exceedingly; *viśiṣyate*—is distinguished (is better than).

As a result of union with Hari, the doe-eyed women's girdles became free, their braids lost their ties, their necklaces gave up the *guṇas* (strings), and their lips became clean. In this way the *gopīs'* erotic fervor excels the bliss of Brahman.

atra parārthaḥ śānta-rasaḥ śṛṅgāra-rase viruddha ity amata-parārtham. tena "iha viharaṇe nīvī" ity-ādi paṭhitvā caturtha-caraṇe "ghana-rasamayī-bhāvaḥ kāmotsavaś ca samo 'bhavat" iti pāṭhyam.

The context is *madhura-rasa,* but *śānta-rasa* is also expressed. This is the fault called *amata-parārtha,* since *śānta-rasa* is adverse to *madhura-rasa.* The words "because of union with

Hari" should be changed to "during the games", and the last sentence should read: *ghana-rasamayī-bhāvaḥ kāmotsavaś ca samo 'bhavat,* "The *gopīs'* emotions consisting of deep relishment and the festival of Cupid became the same."

COMMENTARY

In Rūpa Gosvāmī's methodology, this verse is not *rasābhāsa* (improper mixing of *rasas*) because the two *rasas* are compared (*Bhakti-rasāmṛta-sindhu* 4.8.63), not to mention that the verse is based on a semblance of paronomasia (*śleṣābhāsa*) (an ornament which Mammaṭa does not acknowledge). In Kavi Karṇapūra's opinion, here the mix of *madhura-rasa* and *śānta-rasa* is improper because both appear to be in the same sphere (the *gopīs*) (10.138).

10.107

evaṁ vākya-doṣān uktvā artha-doṣān āha,

Having described the faults in a sentence, he expounds the faults in a meaning:

kaṣṭo 'puṣṭa-vyāhata-punar-ukta-grāmya-duṣkramā api ca
saṁśayito hetu-hataḥ prasiddhi-vidyā-viruddhaś ca (13)
anavī-kṛtaḥ sa-niyamo 'niyame 'niyamas tathā sa-niyame ca
sāmānye sa-viśeṣaḥ sāmānya-yuto viśeṣe ca (14)
sākāṅkṣo nirvāhe pūraṇa-kārī virūpa-sahacaritaḥ
vyaṅgya-viruddho vidhy-anuvādāyuktas tathāślīlaḥ
tyaktaḥ punaḥ svī-kṛta iti duṣṭā arthās tu viṁśatis tri-yutā (15)

pratyekenodāharaṇāni vyastena.

kaṣṭaḥ—difficult; *apuṣṭa*—irrelevant; *vyāhata*—contradictory; *punaḥ*—again; *ukta*—mentioned; *grāmya*—vulgar; *duṣkramāḥ*—bad sequence; *api*—also; *ca*—and; *saṁśayitaḥ*—dubious; *hetu*—of a cause; *hataḥ*—deprived; *prasiddhi*—to convention; *vidyā*—and to authoritative knowledge; *viruddhaḥ*—contrary; *ca*—and; *anavī-kṛtaḥ*—not made new; *sa-niyamaḥ*—it has a restriction; *aniyame*—where no restriction is required; *aniyamaḥ*—it has no restriction; *tathā*—in that way; *sa-niyame*—where a restriction is required; *ca*—and; *sāmānye*—where a generality is required;

sa-viśeṣaḥ—specification; *sāmānya*—with a generality; *yutaḥ*—endowed; *viśeṣe*—where a specification is required; *ca*—and; *sa-ākāṅkṣaḥ*—with a need to supply words; *nirvāhe*—when there is completeness; *pūraṇa-kārī*—filling up space; *virūpa*—is irregular; *sahacaritaḥ*—where what is associated; *vyaṅgya*—in regard to the implied meaning; *viruddhaḥ*—contrariety; *vidhi*—in regard to the application; *anuvāda*—in regard to the subject; *ayuktaḥ*—improper; *tathā*—and; *aślīlaḥ*—unpleasant; *tyaktaḥ*—rejected; *punaḥ*—then; *svī-kṛtaḥ*—accepted; *iti*—thus; *duṣṭāḥ*—faulty; *arthāḥ*—meanings; *tu*—(term used as an expletive); *viṁśatiḥ*—twenty; *tri-yutā*—endowed with three.

There are twenty-three varieties of faults related to the meaning: (1) ***kaṣṭa*** (difficult to understand), (2) ***apuṣṭa*** (irrelevant), (3) ***vyāhata*** (contradictory or inconsistent), (4) ***punar-ukta*** (repetition), (5) ***nirvāhe pūraṇa-kārī*** (filling up space when the idea is already complete), (6) ***sāmānye sa-viśeṣa*** (specification where a generality is called for), (7) ***sa-niyame aniyama*** (lack of restriction where a restriction is required), (8) ***aniyame sa-niyama*** (restriction where a restriction is not required), (9) ***duṣkrama*** (bad sequence), (10) ***grāmya*** (vulgar), (11) ***saṁśayita*** (dubious) (*sandigdha*), (12) ***hetu-hata*** (lacking an explanation), (13) ***vyaṅgya-viruddha*** (contradictory implied meaning), (14) ***prasiddhi-viruddha*** (contrary to the convention of poets), (15) ***vidyā-viruddha*** (contrary to authoritative knowledge), (16) ***anavī-kṛta*** (not made new), (17) ***viśeṣe sāmānya*** (generality where a specification is required), (18) ***sākāṅkṣa*** (missing words), (19) ***virūpa-sahacarita*** (irregularity of associated ideas), (20) ***vidhy-ayukta*** (debased predicate), (21) ***anuvāda ayukta*** (unsuitably described subject), (22) ***aślīla*** (unpleasant), and (23) ***tyaktaḥ punaḥ svī-kṛta*** (resumption of the concluded).

Examples are not shown according to the sequence in the *kārikās.*

COMMENTARY

For this reason and for the sake of clarity, we translated the three *kārikās* in such a way that the sequence of the names of faults follows the order that Kavi Karṇapūra uses from now on.

10.108
"na vaṁśī-karam āsādya" ity-ādi. atra yamānujanir yamunā, pakṣe niyamaḥ. yama-niyameti gaṇanā-kramād iti kaṣṭo 'rthaḥ.

The fault called *kaṣṭa* (difficult to understand) can be seen in verses 7.55 and 7.56. The word *yamānujani* occurs in each verse. In verse 7.56, *yamānujani* (she whose birth occurred after Yama's) signifies Yamunā. In verse 7.55, however, *yamānujani* (that which comes after *yama*) means *niyama* (rules). But this meaning is difficult (*kaṣṭa*) to understand, because it comes only by counting: "First comes *yama.* Then comes *niyama*" [and because there is nothing in verse 7.55 that hints at the eightfold *yoga* system].

10.109
kintv ayaṁ citra-kāvyādau na doṣo na ca vā guṇaḥ (16)

However, *kaṣṭa* is actually neither a fault nor a quality when the context is *citra-kāvya* and so on.

10.110
apuṣṭo yathā,

An example of *apuṣṭa* (irrelevant):

kaustubha-mahasā vakṣaḥ-
sthalam idam ābhāti rādhikā-jāneḥ
udyad-dinamaṇi-kiraṇair
ativitatā gagana-saraṇīva

kaustubha—of the Kaustubha; *mahasā*—on account of the splendor; *vakṣaḥ*—of the chest; *sthalam*—place; *idam*—this; *ābhāti*—shines; *rādhikā-jāneḥ*—of Kṛṣṇa ("of He whose wife is Rādhikā"[479]); *udyat*—rising; *dina-maṇi*—of the sun ("jewel of the

479 *Rādhikā-jāneḥ* is a <6.1> form of *rādhikā-jāni.* The word *jāni* is only used at the end of a *bahuvrīhi* compound as a replacement of the word *jāyā* (wife), by the rule: *jāyāyā niṅ* (*Aṣṭādhyāyī* 5.4.134).

day"); *kiraṇaiḥ*—on account of the rays; *ativitatā*—expansive; *gagana*—of the sky; *saraṇī*—a path; *iva*—just like.

Kṛṣṇa's chest is resplendent with the majestic Kaustubha, in the same way that the expansive path of the sky is lustrous on account of the rays of the rising sun.

atrātivitatatvam apuṣṭam.

Here the sky's being expansive is irrelevant (*apuṣṭa*).

COMMENTARY

Apuṣṭa means the sense is "not nourishing." The word is formed in the passive impersonal voice. Viśvanātha Kavirāja explains *apuṣṭatvam* (irrelevancy) as *mukhyānupakāritvam* (being of no assistance in the principal subject matter). He gives the example *vilokya vitate vyomni vidhuṁ muñca ruṣaṁ priye,* "Behold, my love, the moon in the expansive sky and give up your anger" (*Sāhitya-darpaṇa* 7.12): The sky's being expansive does not in any way contribute toward the woman's giving up her anger. This type of fault is common because sometimes a poet has to fill a line of a verse somehow or other. It is a minor fault.

10.111

vyāhato yathā,

An example of *vyāhata* (contradictory or inconsistent):

yasyāś candana-candrikā-sarasija-prāleya-varṣopala-
sparśād apy adhikaṁ tvacāṁ sukha-karaḥ sparśo nidāghāhani
seyaṁ locana-kaumudī mama sakhe rādhā himasyāgame
vakṣoja-dvitayoṣmaṇaiva harate śītasya bhītiṁ ca me

yasyāḥ—whose; *candana*—sandalwood paste; *candrikā*—moonlight; *sarasija*—lotus; *prāleya*—snow; *varṣopala*—of a hailstone; *sparśāt*—than the touch; *api*—even; *adhikam*—more; *tvacām*—of the skin (the plural is used in the sense of high regard); *sukha-karaḥ*—which gives happiness; *sparśaḥ*—the touch;

nidāgha—in the summer; *ahani*—during the day; *sā*—She (Rādhā); *iyam*—this well-known; *locana*—for [My] eyes; *kaumudī*—who is moonlight; *mama*—My; *sakhe*—O friend; *rādhā*—Rādhā; *himasya*—of winter; *āgame*—with the arrival; *vakṣaḥ-ja*—of breasts ("arising on the chest"); *dvitaya*—of the couple; *uṣmaṇā*—by the warmth; *eva*—only; *harate*—takes away; *śītasya*—of cold; *bhītim*—fear; *ca*—and; *me*—My.

My dear companion, in the summer, touching Her skin gives more joy than feeling the touch of sandalwood paste, moonlight, a lotus, or a ball of snow. She is moonlight for My eyes. In winter She dispels My fear of cold by the warmth of Her breasts.

atra "candrikāyā apy adhiko yasyāḥ sparśaḥ" iti tasyā apakarṣaḥ sūcitaḥ, punaḥ "seyaṁ locana-kaumudī" iti tasyā evotkarṣe vyāhato 'rthaḥ. tena "seyaṁ citta-rasāyanam" iti pāṭhyam.

Here, by saying that Rādha's touch is superior to moonlight, what is indicated is that moonlight is inferior. Yet this is contradicted in the third line when moonlight is presented as an excellent thing in the phrase: *seyaṁ locana-kaumudī* (She is moonlight for the eyes). The latter should be replaced by: *seyaṁ citta-rasāyanam,* "She is a tonic for the heart."

COMMENTARY

Viśvanātha Kavirāja defines *vyāhatatvam* (contradiction or inconsistency) as *kasyacit prāg utkarṣam apakarṣaṁ vābhidhāya paścāt tad-anyathā-pratipādanam,* "First stating the superiority or inferiority of something and then later describing it otherwise" (*Sāhitya-darpaṇa* 7.12).

10.112

punar-ukto yathā,

An example of *punar-ukta* (repetition):

preyasi rādhike kathaṁ mamorau sati bhūmāv upaviśyate. tathā hi:

ūruḥ pīṭham uro vilāsa-śayanaṁ līlopadhānaṁ bhujau
khelābjaṁ kara-pallavo maṇi-mayādarśaḥ kapola-sthalī
ācamyaṁ vadanāmbujāsava-rasaḥ svecchopadaṁśo 'dharo
man-mūrtis tava vallabhe madhumatī siddhiḥ svayaṁ-sādhitā

ūruḥ—the thigh; *pīṭham*—is a seat; *uraḥ*—the chest; *vilāsa*—for games; *śayanam*—is a bed; *līlā*—for pastimes; *upadhānam*—are a pillow; *bhujau*—two arms; *khelā-abjam*—are a play lotus; *kara*—of the fingers; *pallavaḥ*—the buds; *maṇi-maya*—composed of jewels; *ādarśaḥ*—is a mirror; *kapola*—of the cheeks; *sthalī*—the place; *ācamyam*—a beverage; *vadana-ambuja*—of the lotus mouth; *āsava*—[in the form of] the nectar of the lips; *rasaḥ*—the liquor; *sva-icchā*—according to one's desire; *upadaṁśaḥ*—are a snack; *adharaḥ*—the lips; *mad-mūrtiḥ*—My body; *tava*—Your; *vallabhe*—O beloved; *madhumatī*—which contains liquor; *siddhiḥ*—is a perfection; *svayam*—by itself; *sādhitā*—is made perfect.

Dear beloved Rādhikā, given that My thighs are here, why do You sit on the ground?

My thighs are Your seat, My chest Your play bed, My arms Your pastime pillows, My fingers Your play lotuses, and My cheeks Your jewel-studded mirrors. The nectar of My lips is Your intoxicating beverage and My lips themselves are Your snack of choice. O beloved, for You My body is a self-perfected perfection full of the liquor of love.

atra kandarpa-mañjarī nāṭikāyāṁ cūrṇikāyāṁ "preyasi rādhike" iti sambodhane sati punar api "vallabhe" iti sambodhanam artha-paunaruktyam. tena cūrṇikāyāṁ "ayi" iti sambodhane sati doṣa-hāniḥ. "madhumatī siddhiḥ" ity atraiva samāpyate cet tathāpi "svayaṁ-sādhitā" iti nirvāhe pūraṇa-kārī doṣaḥ. evaṁ "madhumatī" iti sāmānye sa-viśeṣaḥ. "man-mūrtir eva" iti vivakṣite sati sa-niyame 'niyamaḥ. tena "madhumatī kāpy eva siddhiḥ parā" iti cet kriyate tadā pūraṇa-kāri-doṣa-hāniḥ. kintv aniyame sati sa-niyamo doṣaḥ. tantreṇa catvāro doṣā darśitāḥ. tena "svecchopadaṁśo 'dharaḥ, prāyo 'yaṁ mama vigrahaḥ khalu

tava krīḍopahāraḥ paraḥ" iti pāṭhe sarva-doṣa-hāniḥ. kiṁ cāsya tṛtīya-caraṇaṁ cec caturtha-caraṇaṁ bhavati, tadā duṣkrama-doṣo 'pīti. kiṁ ca "prāyo 'yaṁ mama kāya eva hi mayā bhogāya te kalpitaḥ" iti grāmyo 'pi.

This verse and its preliminary are from a play called *Kandarpa-mañjarī.* In the preliminary, there is a vocative term: *preyasi rādhike* (O Rādhikā, dear beloved). In the fourth line of the verse, there is another vocative term: *vallabhe* (O beloved). This is an instance of a repetition of the meaning (*punar-ukta*). The fault is removed by replacing the word *preyasi,* in the introduction, by *ayi* (dear girl).

Moreover, if we consider that the idea in the phrase *madhumatī siddhiḥ* (it is perfect and contains liquor) is already complete, then we must regard the compound *svayaṁ-sādhitā* (made perfect by itself) as a space-filler. This is the fault called *nirvāhe pūraṇa-kārī* (filling up space when the idea is already complete).

The word *madhumatī* (it contains liquor) is an example of the fault called *sāmānye sa-viśeṣa* (specification where a generality is called for).[480] Moreover, if the real intent were to say: *man-mūrtir eva* (only My body), then the fact that it is only said *man-mūrtir* (My body) in the verse would be the fault of *sa-niyame aniyama* (lack of restriction where a restriction is required).

Therefore, if the words *madhumatī siddhiḥ svayaṁ-sādhitā* are replaced by: *madhumatī kāpy eva siddhiḥ parā* (it is only a particular supreme perfection, which contains liquor), then the fault of *pūraṇa-kārī* (filling up space when the idea is already complete) is corrected. However, in this replacement there is the fault of *aniyame sa-niyama* (restriction where no restriction is required) (the word "only" should not have been used).

In this way, four faults have been shown by means of one model.

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480 Kavi Karṇapūra elaborates on this in text 10.117. Viśvanātha Kavirāja's example is shown in the Commentary there.

All these faults are corrected simply by changing the fourth line to: *prāyo 'yaṁ mama vigrahaḥ khalu tava krīḍopahāraḥ paraḥ,* "For the most part, this body of Mine is indeed the best gift for Your games."

Moreover, the fault of *duṣkrama* (bad sequence) would occur if the third and fourth lines were switched, since the sequence in the verse would be obstructed. Also, the fault called *grāmya* (vulgar) would occur if the fourth line, *man-mūrtis tava vallabhe madhumatī siddhiḥ svayaṁ-sādhitā,* were replaced by: *prāyo 'yaṁ mama kāya eva hi mayā bhogāya te kalpitaḥ,* "For the most part, this body of Mine has been fashioned for Your union with Me."

10.113
saṁśayitaḥ sandigdho yathā,

An example of *saṁśayita*, which means *sandigdha* (dubious):

nṛ-deham āsādya niṣevanīyaṁ
kim atra tatropadiśantu bhavyāḥ
govinda-pādāmburuhāsavaḥ kiṁ
strī-ratna-vaktrāmburuhāsavaḥ kim

nṛ-deham—a human body; *āsādya*—having obtained; *niṣevanīyam kim*—what is to served?; *atra tatra*—regarding this and other subject matters; *upadiśantu*—you all should instruct; *bhavyāḥ*—O righteous persons; *govinda*—of Govinda; *pāda-amburuha*—of the lotus feet; *āsavaḥ*—the nectar; *kim*—is it?; *strī*—of women; *ratna*—of the jewel (i.e. the best); *vaktra-amburuha*—of the lotus face; *āsavaḥ*—the nectar; *kim*—is it?

O saintly persons, having obtained a human body, to what shall I dedicate myself? You should instruct me on this topic. Shall I serve the nectar of Govinda's lotus feet or the nectar of the lotus face of the best woman?

atra śānta-śṛṅgārayoḥ śāntasyaivopadeśyatvād asandigdhatve praśno doṣaḥ.

Here, out of *śānta-rasa* and *madhura-rasa,* only *śānta* can be instructed. Thus the question is faulty because there is actually no doubt about the answer. In this way the sense of the question is dubious.

COMMENTARY

Viśvanātha Kavirāja gives a similar example with a different explanation of the fault: *"acalā abalā vā syuḥ sevyā brūta manīṣiṇaḥ?" atra prakaraṇābhāvāc chānta-śṛṅgāriṇoḥ ko vakteti niścayābhāvāt sandigdhatvam.* Due to the lack of a context in the question: "Tell me, O learned men, should the mountains be served or should women be served?" there is no certainty about whether the speaker is associated with *śānta-rasa* or with *madhura-rasa.* Therefore there is ambiguity (*sandigdha*)" (*Sāhitya-darpaṇa* 7.12).

Matsya: We are talking about the persons in the *rasas* rather than the *rasas* themselves as is evident from *Sāhitya-darpaṇa's* use of the word *śṛṅgārin.* Thus, "Out of *śānta-rasa* and *madhura-rasa,* the person being instructed is associated only with *śānta-rasa.*"

10.114

hetu-hato yathā,

An example of *hetu-hata* (lacking an explanation):

api deśaḥ sa kim āste
śravaṇa-śalākeva kokilālaptiḥ
dāvānala-kīlā iva
na yatra sakhi candramasaḥ pādāḥ

api—and; *deśaḥ*—place; *saḥ*—that; *kim āste*—is there?; *śravaṇa*—for the ears; *śalākā*—a sharp stick *iva*—is like; *kokila*—of the cuckoos; *ālaptiḥ*—the cooing; *dāva*—forest; *anala*—of a fire; *kīlāḥ*—flames; *iva*—like; *na*—[pain] is not; *yatra*—in which [place]; *sakhi*—O friend; *candramasaḥ*—of the moon; *pādāḥ*—rays.

***Sakhī*, is there a place where there is no cooing of cuckoos, which is like a thorn in the ear, and where there are no moonrays, which are like the flames of a forest fire?**

atra kokilālapty-ādeḥ śravaṇa-salākāditve hetur noktaḥ. tena "priya-viraheṇa sa deśaḥ śravaṇa-śalākeva yatra na pikoktiḥ, na ca dava-dahana-jvālā iva vā yatrendu-dīdhitayaḥ" iti pāṭhyam. "api deśaḥ sa kim āste śravaṇa-śalākeva kokilālaptiḥ, dāvānala-kīlā iva dayita-viyoge na yatra śaśi-bhāsaḥ" iti cet tadā vyaṅgyo viruddho bhavati, tasmin deśe vallabhāntaraṁ labhyate iti vyaṅgye viruddham.

In this verse, the reason the cooing is like a sharp stick in the ear and the moonrays are like the flames of a forest fire is not mentioned. Thus the verse should be changed to:

priya-viraheṇa sa deśaḥ
śravaṇa-śalākeva yatra na pikoktiḥ
na ca dava-dahana-jvālā
iva vā yatrendu-dīdhitayaḥ

priya—from the male lover; *viraheṇa*—on account of separation; *saḥ*—that; *deśaḥ*—should be told[481]; *śravaṇa*—for the ears; *śalākā*—a sharp stick; *iva*—like; *yatra*—in which [place]; *na*—is not; *pika*—of the cuckoos; *uktiḥ*—the cooing; *na ca*—nor; *dava*—forest; *dahana*—of a fire; *jvālāḥ*—flames; *iva*—like; *vā*—or; *yatra*—in which; *indu*—of the moon; *dīdhitayaḥ*—the rays.

"Tell me about that place where there is neither the cooing of cuckoos nor moonrays, which, due to separation from my beloved, are like a sharp stick in the ear and like the flames of a forest fire respectively."

However, if the verse were changed as follows, it would be an instance of *vyaṅgya-viruddha* (contradictory implied meaning):

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481 Viśvanātha Cakravartī glosses *deśaḥ* as *upadeśaḥ* and further glosses *upadeśaḥ* as *upadiśyatām* (should be told).

api deśaḥ sa kim āste
śravaṇa-śalākeva kokilālaptiḥ
dāvānala-kīlā iva
dayita-viyoge na yatra śaśi-bhāsaḥ

"Is there a place where, in separation from my beloved, the cooing of cuckoos is not like a sharp stick in the ear and where the moonrays are not like the flames of a forest fire?"

Here, the implied meaning is contrary to what is taught in the textbooks on *rasa*, since what is suggested is that another male lover is to be found in that place where the heroine longs to go.

COMMENTARY

In the last verse, the heroine asks where she might go to meet another lover, thinking that in the course of union with that other lover the cooing and moonlight, though still there, will no longer give her pain. This type of implied meaning is contrary because it is improper for a lady to have more than one lover, not counting her husband (*Bhakti-rasāmṛta-sindhu* 4.9.13-16).

Viśvanātha Kavirāja covers the fault of *vyaṅgya-viruddha* under the name of *prakāśita-viruddhatā* and gives this example: *kumāras te narādhīśa śriyaṁ samadhigacchatu,* "O king, may your son obtain opulence." The implied meaning is contrary here: "You should die [so that he can inherit the throne]" (*Sāhitya-darpaṇa* 7.12).

10.115

prasiddhi-viruddho yathā,

An example of *prasiddhi-viruddha*
(contrary to the convention of poets):

tvam anākula-bakula-taro
mattaḥ khalu su-bhaga evāsi
rādhāyāḥ pada-kamalaja-
ghātād yad akāle phullo 'si

tvam—you; *anākula*—not confused; *bakula-taro*—O *bakula* tree; *mattaḥ*—than Me; *khalu*—indeed; *su-bhagaḥ*—fortunate; *eva*—only; *asi*—are; *rādhāyāḥ*—of Rādhā; *pada-kamala-ja*—produced from the lotus foot; *ghātāt*—because of the striking; *yat*—because; *akāle*—out of season; *phullaḥ*—abounding in flowers; *asi*—you are.

O carefree *bakula* tree, indeed, you are more fortunate than I, since you bloom out of season simply by the strike of Rādhā's lotus foot.

atra padminyāś caraṇa-ghātena raktāśoka evākāle phullati, mukha-madirā-gaṇḍūṣeṇa hi bakula iti kavi-sampradāye prasiddhiḥ. tad anyathā cet prasiddhi-viruddho 'rthaḥ. tena "rādhāyā mukha-madirā-gaṇḍūṣa-balād akāla-phullo yat" iti vācyam. vidyā-viruddhaḥ śāstra-viruddho yathā— "ayaṁ mahātmā parama-tapasvī snāyī niśītheṣu niśītha-bhojī" ity-ādau grahoparāgādikam antareṇa rātri-snānaṁ dharma-śāstraṁ viruddham. niśīta-bhojanam api tathā, yady upahāsa-param idaṁ tadā na doṣaḥ. stuti-paratve doṣa eva.

According to the tradition of poets, the red *aśoka* tree blooms out of season when struck by the foot of a *padminī* heroine, and the *bakula* tree blooms out of season when sprinkled by a *padminī* heroine with a mouthful of liquor. If anything different is indicated, it is a meaning that is contrary to convention (*prasiddhi-viruddha*). The second half of the verse should read: *rādhāyā mukha-madirā-gaṇḍūṣa-balād akāla-phullo yat,* "because you bloom out of season by being sprinkled with the sweet wine from Rādhā's mouth."

Now an example of the fault called *vidyā-viruddha* is shown, where the meaning is contrary to scriptural knowledge: *ayaṁ mahātmā parama-tapasvī snāyī niśītheṣu niśītha-bhojī,* "He is a great soul and an outstanding ascetic; he bathes and eats at night." According to the scriptures on religious principles (*dharma-śāstras*), bathing at night is forbidden unless there is an eclipse of the sun or of the moon. Eating at night is also

prohibited. If the purpose of this sentence is to mock someone, there is no fault, but if the intention is to praise the person, then the ideas of bathing and eating at night are instances of the fault of *vidyā-viruddha* (contrary to authoritative knowledge).

10.116
yathā vā,

Another example of *vidyā-viruddha*
(contrary to authoritative knowledge):

nakhāṅkitaṁ dos-taṭam aṅgadasyā-
ropeṇa gopāyati kāpi gopī
urojayoḥ kācana cumba-lagnaṁ
tāmbūla-rāgaṁ ghusṛṇaiḥ pinaṣṭi

nakha—with nails; *aṅkitam*—which are marked; *doḥ*—of the arm; *taṭam*—the side; *aṅgadasya*—a bracelet [worn on the upper arm]; *āropeṇa*—by fixing; *gopāyati*—hides; *kāpi gopī*—a certain *gopī; uraḥ-jayoḥ*—on the two breasts ("arising on the chest"); *kācana*—a certain girl; *cumba*—because of a kiss; *lagnam*—which adhered; *tāmbūla*—of the betel nut; *rāgam*—the red color; *ghusṛṇaiḥ*—with saffron; *pinaṣṭi*—grinds (i.e. rubs).

A certain *gopī* hides nail scratches on the side of her upper arms by fixing bracelets there. Another *gopī* rubs saffron on the red-betel-juice kiss marks on her breasts.

ity-ādāv aṅgada-sthāne nakha-kṣataṁ stanayoś ca cumbanaṁ kāma-śāstra-viruddham. evaṁ yasya yac-chāstraṁ tasya tad-viruddhatvaṁ doṣaḥ.

In verses such as this the mention of nail scratching on the upper arms and kissing on the breasts is contrary to the ways of love mentioned in the textbooks on eroticism. Thus the fault of *vidyā-viruddha* can occur with regard to any authoritative text.

COMMENTARY

Viśvanātha Kavirāja gives the following example of *vidyā-viruddha: adhare karaja-kṣataṁ mṛgākṣyāḥ,* "the nail scratches on the lips of the doe-eyed girl" (*Sāhitya-darpaṇa* 7.12). Bite marks, not fingernail scratches, on the lips are mentioned in texts on eroticism.

10.117

anavī-kṛto yathā,

An example of *anavī-kṛta*
(not made new) (monotonous):

jātaṁ kule dhanavatāṁ mahatāṁ tataḥ kiṁ
śāstreṣu buddhir akhileṣu kṛtā tataḥ kim
puṇyāny urūṇi vihitāni janais tataḥ kim
vistāritaṁ ca bhuvaneṣu yaśas tataḥ kim

jātam—birth (being born); *kule*—in a family; *dhanavatām*—rich; *mahatām*—of great people; *tataḥ kim*—what comes from that? (i.e. what is the use?); *śāstreṣu*—to the scriptures; *buddhiḥ*—intelligence; *akhileṣu*—in all; *kṛtā*—applied; *tataḥ kim*—what comes from that? (i.e. what is the use?); *puṇyāni*—pious deeds; *urūṇi*—many; *vihitāni*—performed; *janaiḥ*—by people; *tataḥ kim*—what comes from that? (i.e. what is the use?); *vistāritam*—expanded; *ca*—and; *bhuvaneṣu*—in the three worlds; *yaśaḥ*—fame; *tataḥ kim*—what comes from that? (i.e. what is the use?).

What is the use of a birth in a rich aristocratic family? And what is the use of applying one's intelligence to the scriptures? What is the use of people performing many pious deeds? And what is the use of being famous throughout the three worlds?

atra "tataḥ kim" ity etair artho 'navī-kṛtaḥ. tena "kṛṣṇe ratir hi paramaṁ padam ātanoti" iti navī-kṛtaḥ syāt. sa-niyamo hi doṣo "madhumatī kāpy eva siddhiḥ parā" ity atra darśitaḥ. aniyamaś ca "man-mūrtir eva" iti yan na kṛtaṁ tena tatraiva darśitaḥ. sāmānye viśeṣaś ca "madhumatī siddhiḥ" ity atraiva madhumatīti

viśeṣa-nirdeśe darśitaḥ. vastutaḥ siddhi-sāmānyam eva nirdeṣṭuṁ yujyate.

In this verse, the words *tataḥ kim* are repeated thrice. In this way the sense of the sentences is not kept fresh. The fourth line should read: *kṛṣṇe ratir hi paramaṁ padam ātanoti,* "Only love for Kṛṣṇa effects the highest position." In this way the meaning is innovative.

In the *vṛtti* of text 10.112, it was shown how the clause *madhumatī kāpy eva siddhiḥ parā* (it is only a particular supreme perfection, which contains liquor) is an instance of *aniyame sa-niyama* (restriction where no restriction is required). In the same *vṛtti* it was also shown how saying *man-mūrtir* (My body) instead of *man-mūrtir eva* (only My body) is an instance of the fault of *sa-niyame aniyama* (lack of restriction where a restriction is required).[482]

It was also shown that the use of the specification *madhumatī* in *madhumatī siddhiḥ* (a perfection that contains liquor) is an example of *sāmānye viśeṣa* (specification where a generality is called for). In reality it is proper to mention only the generality, *siddhiḥ* (perfection).

COMMENTARY

Viśvanātha Kavirāja gives the following as an example of *sāmānye viśeṣa* (specification where a generality is called for): *hīrakāṇāṁ nidher asya sindhoḥ kiṁ varṇayāmahe,* "What can we say about the ocean, a reservoir of diamonds?" (*Sāhitya-darpaṇa* 7.12). Here instead of the specification *hīrakānām* (of diamonds), it would be proper to state the generality *ratnānām* (of jewels).

10.118

viśeṣe sāmānyaṁ yathā,

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482 Kavi Karṇapūra is repeating this information because he is following the sequence he established in text 10.107. He will keep proceeding in this manner. These two faults only involve the word *eva* (only).

An example of *viśeṣe sāmānya* (generality where a specification is required):

bhāgyādhikyataḥ uttarottara-samutkarṣāvadhibhyo guṇa-
grāmebhyo 'pi balādhikas tanumatāṁ ko 'pi svabhāvodayaḥ
janma kṣīra-nidhau śriyā saha-gataḥ śrī-kṛṣṇa-vakṣaḥ-sthale
vāso hanta tathāpi tasya na maṇer aśmeti vādo hataḥ

bhāgya—of good fortune; *ādhikyataḥ*—greater than an abundance; *uttara-uttara*—which is higher and higher; *samutkarṣa*—of pre-eminence; *avadhibhyaḥ*—which are the limit; *guṇa*—of qualities; *grāmebhyaḥ*—[greater] than a multitude; *api*—also; *bala*—of power; *adhikaḥ*—an abundance; *tanumatām*—among those who are embodied; *kaḥ api*—a certain; *svabhāva*—due to their nature; *udayaḥ*—whose appearance; *janma*—[whose] origin; *kṣīra*—of milk; *nidhau*—[occurred] in the ocean; *śriyā*—with Śrī (Lakṣmī); *saha-gataḥ*—goes along; *śrī-kṛṣṇa*—of Śrī Kṛṣṇa; *vakṣaḥ-sthale*—is on the chest; *vāsaḥ*—[whose] residence; *hanta*—alas; *tathā api*—nevertheless; *tasya*—its; *na*—not; *maṇeḥ*—the jewel; *aśma*—a stone; *iti*—thus; *vādaḥ*—calling; *hataḥ*—has ended.

Embodied souls must have some great power of obstinacy arising from their nature that overrides their great good fortune and superexcellent qualities, because even though this jewel appeared from the Milk Ocean and rests on Śrī Kṛṣṇa's chest along with Lakṣmī, alas, they say it is a stone!

atra viśeṣe kaustubhe sāmānyasya maṇer nirdeśaḥ. tena "vāso yasya tathāpi kaustubha-maṇes tasyāśmatā no gatā" iti pāṭhyam.

In the fourth line of this verse, a jewel in general is mentioned instead of the specific Kaustubha jewel. That is the fault of *viśeṣe sāmānya* (generality where a specification is required). The fourth line should read: *vāso yasya tathāpi kaustubha-maṇes tasyāśmatā no gatā,* "nevertheless, the talk that the Kaustubha jewel is a stone remains."

COMMENTARY

Viśvanātha Kavirāja gives the following example: *yānti nīla-nicolinyo rajanīṣv abhisārikāḥ,* “The girls going to meet their lovers move about in the night covered with blue wrappers” (*Sāhitya-darpaṇa* 7.12 *vṛtti*). Here, instead of only saying *rajanīṣu* (in the nights), which is a generality, the specific kind of nights should be mentioned, as in *tamisrāsu rajanīṣu* (in the dark nights, i.e. on *amāvasyā* nights).

10.119

sākāṅkṣo yathā,

An example of *sākāṅkṣa* (missing words):

vṛthākṛthā mānini mānam uccaiḥ
kṛṣno ’yam etāś ca vayaṁ samastāḥ
prasīda rādhe vinidhehi citte
kṛpām apāro guṇa-vāridhis te

vṛthā—uselessly; *akṛthāḥ*—You did (exhibited); *mānini*—O proud girl; *mānam*—anger; *uccaiḥ*—lofty; *kṛṣnaḥ*—Kṛṣṇa; *ayam*—this well-known; *etāḥ*—these; *ca*—and; *vayam*—we; *samastāḥ*—all; *prasīda*—be pleased; *rādhe*—O Rādhā; *vinidhehi*—please put; *citte*—in the heart; *kṛpām*—compassion (tenderness); *apāraḥ*—is boundless; *guṇa-vāridhiḥ*—the ocean of qualities; *te*—Your.

Rādhā, You exhibited lofty *māna* uselessly. Kṛṣṇa [should not be neglected] and we [do not deserve to be tormented]. Be gracious, proud girl. Your qualities are a boundless ocean. Let Your heart flow with tenderness.

atrāyaṁ kṛṣṇo nopekṣituṁ yogyaḥ, nāpi vayaṁ kleṣayituṁ yogyā ity ākāṅkṣām apekṣata iti sākāṅkṣaḥ. nirvāhe pūraṇa-kārī tu madhumatī siddhiḥ svayaṁ-sādhitā” ity atra svayaṁ-sādhiteti pūraṇa-kārī madhumatī siddhir ity etāvat eva nirvāhaḥ syāt. imam eva doṣam apada-yukta iti pūrve paṭhanti.

The fault of *sākāṅkṣa* (missing words) occurs in this verse because extra words are required to complete the sense. For instance, the words *kṛṣno 'yam* in the verse stand for: *ayaṁ kṛṣṇo nopekṣituṁ yogyaḥ* (He, Kṛṣṇa, should not be neglected), and the words *ca vayam* stand for: *nāpi vayaṁ kleṣayituṁ yogyāḥ* (nor do we deserve to be tormented).

Moreover, the fault of *nirvāhe pūraṇa-kārī* (filling up space when the idea is already complete) was shown in verse 10.112 with the example, *madhumatī siddhiḥ svayaṁ-sādhitā.* The compound *svayaṁ-sādhitā* (made perfect by itself) is the space-filler and *madhumatī siddhiḥ* (it is perfect and it contains liquor) is the already complete idea. The previous teachers named this fault *apada-yukta* (applied in a wrong place).

10.120

virūpa-sahacaritaḥ sahacara-bhinna ity arthaḥ. sa yathā,

The fault called *virūpa-sahacaritaḥ* signifies *sahacara-bhinna* (irregularity of an associated idea). For example:

stavena lajjā draviṇair amattatā
śrutena dhairyaṁ yaśasātinamratā
doṣeṇa tāpaḥ praṇayena vaśyatā
satām iyaṁ svārasikī hi rītiḥ

stavena—on account of praise; *lajjā*—shyness; *draviṇaiḥ*—on account of wealth; *amattatā*—absence of excitement; *śrutena*—on account of scriptural knowledge; *dhairyam*—poise; *yaśasā*—on account of fame; *atinamratā*—meekness; *doṣeṇa*—on account of faults; *tāpaḥ*—sorrow; *praṇayena*—by affection; *vaśyatā*—the state of being controlled; *satām*—of saintly persons; *iyam*—this; *svārasikī*—natural; *hi*—only; *rītiḥ*—the style (the behavior).

The natural behavior of saintly persons is that they are shy when praised, unexcited by wealth, grave due to scriptural knowledge, meek due to fame, sorrowful on account of their deficiencies, and controlled by affection.

atra stavādibhir utkṛṣṭaiḥ saha-carair doṣa-tāpayor nikṛṣtayor vairūpyam. tena "dānair atṛptiḥ" iti pāṭhyam. vyaṅgya-viruddhas tu "api deśaḥ sa kim āste śravaṇa-śalākā" ity-ādau prāg eva darśitaḥ.

In this verse, there is a difference of pattern between the words *doṣeṇa tāpaḥ* (sorrow on account of faults), which express lowliness, and *stavena lajjā* (shy due to praise) along with the other words in the first three lines, which express eminence. Therefore, *doṣeṇa tāpaḥ* should be replaced by: *dānair atṛptiḥ* (not satisfied with gifts, i.e. not bought with gifts).

The fault of *vyaṅgya-viruddha* (contrary implied meaning) was shown in the *vṛtti* of text 10.114.

10.121

vidhy-ayukto vidheyasyānyathā-sthitimattā. yathā,

The fault called *vidhy-ayukta* (debased predicate) signifies that the predicate has a different rank than it should have. For example:

muhur lalitayā rādhe
tvaṁ prayatnaiḥ prabodhitā
tvayāsamīkṣya-kāriṇyā
tathāpi kriyate haṭhaḥ

muhuḥ—repeatedly; *lalitayā*—by Lalitā; *rādhe*—O Rādhā; *tvam*—You; *prayatnaiḥ*—through great efforts; *prabodhitā*—are made enlightened; *tvayā*—by You; *asamīkṣya-kāriṇyā*—who are acting inconsiderately; *tathā api*—nevertheless; *kriyate*—is done; *haṭhaḥ*—violence.

Rādhā, You are repeatedly enlightened by Lalitā with great efforts. Still, You are inconsiderate and act harshly.

atra tvaṁ prayatnaiḥ prabodhyase ity eva vidheyaṁ, tad-anyathā-sthitau vidhy-ayuktaḥ.

Here it should have been said *prabodhyase* instead of *prabodhitā.* It was stated otherwise, and so that is the fault called *vidhy-ayukta* (debased predicate).

COMMENTARY

The speaker meant to express the present tense. Grammatically, the participle *prabodhitā* can be used in the present tense—by the rule that the suffix*[k]ta* has the sense of the present when the meaning of the verbal root is *buddhi* (to know): *mati-buddhi-pūjārthebhyaś ca* (*Aṣṭādhyāyī* 3.2.188)—, but the verbal form *prabodhyase* is clearer.

10.122

anuvādāyukto yathā,

An example of *anuvāda ayukta*
(unsuitably described subject):

ayi para-bhṛta tasyāḥ kaṇṭha-nādena tasyāṁ
tava nipatitam akṣi prāyaśo vismayena
virahi hṛdaya-kāla-vyāla mā vañcayetāḥ
kathaya katham idānīṁ labhyate kutra rādhā

ayi—(vocative particle); *para-bhṛta*—O cuckoo (“nourished by another”); *tasyāḥ*—Her; *kaṇṭha*—of the voice; *nādena*—on account of the sound; *tasyām*—on Her; *tava*—your; *nipatitam*—fallen; *akṣi*—eye; *prāyaśaḥ*—for the most part (i.e. almost); *vismayena*—on account of amazement; *virahi*—O you who feels separation; *hṛdaya*—of the heart[483]; *kāla*—black; *vyāla*—snake; *mā vañcayetāḥ*—you should not deceive; *kathaya*—please tell; *katham*—how; *idānīm*—now; *labhyate*—attained; *kutra*—where [is]; *rādhā*—Rādhā.

483 Haridāsa Śāstrī’s Hindī gloss of *hṛdaya-kāla-vyāla* is: *hṛdaya daṁśana lolupa viṣa-dhara,* “O snake greedy to bite the heart,”

O black cuckoo, bumbstruck by Rādhā's sweet pitch, you stared at Her so intensely that your eyes almost fell. O black snake of the heart, who feels separation, don't deceive Me. Tell Me where and how I may find Her at this time.

atra "virahi hṛdaya-kāla-vyāla" iti nānuvādyaṁ, kutaḥ kathayeti prārthanā-phalābhāvāt. tena "mama ruci-sadṛśatvān mitra" ity anuvādyam.

Here, in the third line, the vocative words *virahi hṛdaya-kāla-vyāla* (O black snake of the heart, who feels separation) is not a proper substantive. If it were, what is the point of saying "please tell Me" afterwards? One could not expect any positive reply this way. Consequently, *virahi hṛdaya-kāla-vyāla* should be replaced by: *mama ruci-sadṛśatvān mitra* (O friend on account of a similar luster): This is a proper substantive in this context.

10.123
aślīlo yathā,

An example of *aślīla* (unpleasant):

āditsayāṁśukānām
unnata-bhuja-vīrudhāṁ kumārīṇām
paśyati harau vireje
gata-vasanānām adho-dṛṣṭiḥ

āditsayā—on account of a desire to take; *aṁśukānām*—garments; *unnata*—sublime; *bhuja*—on account of their arms; *vīrudhām*—who are creepers; *kumārīṇām*—of the young girls; *paśyati harau*—when Hari saw; *vireje*—He shone (i.e. appeared beautiful); *gata-vasanānām*—of the *gopīs* ("of those whose clothes have gone"); *adhaḥ*—low; *dṛṣṭiḥ*—the glance.

Hari was resplendent when He looked at the girls, whose creeperlike arms were elongated since the girls wanted to retrieve their clothes. The glance of those naked *gopīs* was low.

atra "namrā dṛṣṭiḥ" iti vivakṣitam. tatrādho-dṛṣṭir iti yat pratīyate tad evāślīlam. tena "gata-vasanānāṁ natā dṛṣṭiḥ" ity eva śuddham.

Here the meaning intended by "low glance" is "submissive glance". Thus "low glance" is unpleasant (*aślīla*). The proper reading is *natā dṛṣṭiḥ* (bowed glance: eyes looking at the ground).

10.124

tyakta-punaḥ-svī-kṛto yathā,

An example of *tyakta-punaḥ-svī-kṛta* (resumption of the concluded):

na candreṇāsyaṁ te tulayitum idaṁ sāhasam aho
mamāste tenaiṣā stutir api na candrānana iti
na candro lajjāvāṁs tad api yad udeti smita-mukho
dhig enaṁ yaṁ śaśvad glapayati kuhū-rātrir asatī

na—is not; *candreṇa*—with the moon; *āsyam*—face; *te*—of yours; *tulayitum*—to compare; *idam*—this; *sāhasam*—boldness; *aho*—Ah; *mama*—of mine; *āste*—is; *tena*—therefore; *eṣā*—this; *stutiḥ*—praise; *api*—even; *na*—not; *candra-ānane*—O girl with a moonlike face; *iti*—thus; *na*—is not; *candraḥ*—the moon; *lajjāvān*—ashamed; *tat api*—nevertheless; *yat*—because; *udeti*—rises; *smita-mukhaḥ*—smiling face; *dhik*—fie on; *enam*—this [moon]; *yam*—which [moon]; *śaśvat*—always (every month); *glapayati*—causes to wane; *kuhuḥ*—of the new moon; *rātriḥ*—the night; *asatī*—bad.

I am not overtly bold in comparing your face to the moon, therefore calling you "Moon-faced girl" is not a praise. Nevertheless the moon is not ashamed because with its crescent shape it looks like a smiling face. Fie on the moon, which the wicked new-moon night causes to wane every month.

atra "stutir api na candrānana" ity evopasaṁhāraḥ kṛtaḥ, tathāpi "na candro lajjāvān" iti yad aparam upakramyate, tena tyakta-punaḥ-svī-kṛtatā.

Here the conclusion was made: "calling you 'moon-faced girl' is not a praise." The text after that is a meaning that is taken again (*punaḥ svī-kṛtaḥ*).

10.125

uktās trayo-viṁśatir doṣāḥ. yeṣu yeṣv ete doṣā darśitās teṣu teṣv anye 'pi doṣā boddhavyāḥ. tena doṣā api saṅkareṇa saṁsṛṣṭyā caika-rūpayā ukta-saṁkhyāḥ śabdādi-gatā doṣā bahavo bhavanti. tathā hi—śruti-kaṭv-ādayaḥ ṣoḍaśa-pada-doṣāḥ. ete samāsa-gatatve 'pi punaḥ ṣoḍaśa. tena punar dvātriṁśat. padāṁśe trayodaśa, vākye ṣoḍaśaiva, evam ūnatriṁśat. punar vākyam eva yad duṣṭaṁ tatra pratiloma-varṇāditvenaika-viṁśatiḥ. punar artha-doṣās trayoviṁśatiḥ. evaṁ catuścatvāriṁśat. sarvaikatve pañcottara-śataṁ doṣāḥ. ete yathā-sthiti-saṅkara-saṁsṛṣṭyā bahudhaiveti.

Thus the twenty-three faults relating to the meaning have been shown, but the other faults can be perceived in those examples, thus the total number of faults, with regard to sound and so on, is higher than that in consideration of combinations (*saṁsṛṣṭi*) and mixes (*saṅkara*) of faults. The explanation is this: The faults beginning from *śruti-kaṭu* are sixteen faults in a word (*pada-doṣa*). The same sixteen faults also occur in compounds. This makes a total of thirty-two. Out of those sixteen, thirteen of can also occur in a part of a word (*padāṁśa-doṣa*) (the sixteen minus *kliṣṭa, avimṛṣṭa-vidheyāṁśa,* and *viruddha-mati-kṛt*). The same sixteen also occur in a sentence (*vākya-doṣa*).[484] This makes twenty-nine categories. Another set of twenty-one faults occurs in a sentence (10.72). And there are twenty-three faults in a meaning (*artha-doṣa*). This makes forty-four categories, for a total of one hundred and five faults. They become manifold by *saṅkara* (combinations of faults in the same sphere) and *saṁsṛṣṭi* (independent combinations).

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484 Still, Kavi Karṇapūra mentioned in 10.33 that *asaṁskṛta* (grammatical mistake), *asamartha* (not having the intended meaning), and *vyartha* (meaningless) don't occur in the context of a sentence.

10.126

karṇāvataṁsādiṣu yat karṇādiḥ śabda īkṣyate
tat-sānnidhyādi-bodhārthaṁ taj jñeyaṁ na prayojayet (17)

karṇa-avataṁsa-ādiṣu—in *karṇa-avataṁsa* and so on; *yat*—if (*yat* = *yadi*); *karṇa-ādiḥ*—beginning with *karṇa* (ear); *śabdaḥ*—a word; *īkṣyate*—is seen; *tat*—to that; *sānnidhya-ādi*—closeness and so on; *bodha*—of making known; *artham*—for the sake; *tat*—that; *jñeyam*—should be understood; *na prayojayet*—should not be used.

If words such as *karṇa* is seen in *karṇāvataṁsa* and so on, their purpose is to cause to perception of nearness and so on. They should not be used.

avataṁsādi-śabdaḥ karṇādy-ābharaṇārthaka eva, tathāpi teṣu karṇādi-śabdo yadīkṣyate, tat tad-ārūḍhatvādi-pratipatty-arthaṁ jñeyaṁ, na tad dūṣyam ity arthaḥ. na tu prayojayet svayaṁ kavināprayojyam, "prakṣālanād dhi paṅkasya dūrād sparśanaṁ varam" iti nyāyāt. yadi dṛśyate kvāpi tadā na dūṣayed iti yāvat, ādi-śabdāt śiraḥ-śekharaḥ śravaṇa-kuṇḍalaṁ dhanur-jyā eṣu sārūḍhādy-arthaḥ. muktā-hāraḥ puṣpa-mālā anayor anya-ratnāmiśratvotkṛṣṭa-puṣpa-nirmitatve, kevala-hāraḥ-śabdena kevala-mālā-śabdenaiva tat-tat-pratīteḥ, na prayojayed ity asyāyam artho vā, evam-ādīnāṁ kavi-prayuktatvāt kadācit prayoktavyatvaṁ ca na tv ity-ādi-diśā pāda-nūpura-jaghana-kāñcy-ādi prayoktavyam iti vācaṁ jagādety-ādiṣu vāg-viśeṣaṇārtham eva vācam ity-ādi prayogaḥ, viśeṣaṇābhāve tu vācaṁ jagādeti doṣa eva, dhātv-arthenaiva tat pratīteḥ. tatrāpi kriyā-viśeṣaṇenaiva tad-avagater na dātavyaṁ vācam ity-ādi padam iti kecit. tan na, bahu-viśeṣaṇe kriyā-viśeṣaṇaṁ na camatkāri. evaṁ padbhyāṁ gacchatīty-ādiṣv api viśeṣaṇe sati na doṣaḥ. khyāte 'rthe nirhetutā na doṣaḥ, khyāter eva jhaṭiti prabuddhe 'rthe hetur nāpekṣate. śruti-kaṭv-ādīnāṁ doṣāṇāṁ para-kathitānukathane na doṣaḥ. kvacid vaktrādy-aucityenānukathanaṁ vināpi guṇo 'pi, kvacin na doṣo na guṇaś ca. vaiyākaraṇādau vaktari raudrādau rase ca guṇaḥ. nīrase na guṇo na doṣaś ca. atrāprayukta-nihatārthau śleṣādau na duṣṭau. aślīlaṁ tu śānte vaktari na duṣṭam. yat tu "dvy-arthaiḥ padaiḥ piśunayec ca rahasya-vastu" iti muni-vacana-

balāt "kari-hastena sambādhe" ity-ādau kecit paṭhanti.[485] *tad asat tasyāślīlatvād artha-doṣa eva. kintu rahasya-vastv iti yasya śabda-vācyatāyāṁ doṣas tad eva na tv aślīlam. sandigdham api kvacid aprastuta-praśaṁsā-vyāja-stuty-ādi-pratipādakaṁ yadi bhavati tadā na doṣaḥ, pratyuta guṇa eva. pratipādya-pratipādakayor jñāpakatve saty apratīto guṇaḥ. adhama-prakṛtiṣu vidūṣakādau ca grāmyo guṇaḥ. nyūna-padaṁ harṣa-śoka-mattatādhikye sati guṇaḥ. kvacin na guṇo na doṣaḥ. adhika-padaṁ viṣādādau guṇaḥ. prāg uktam etat, mattatāyāṁ tu viśeṣata eva. kathita-padaṁ lāṭānuprāse 'rthāntara-saṅkramita-vācye vihitasyānuvāde ca guṇaḥ. patat-prakarṣaḥ krameṇa krodhādi-hrāse guṇaḥ, bhinna-vākyatayā rasa-bhede ca. samāpta-punar-āttaṁ kvacin na doṣo na guṇaḥ. kvacid iti yatra jhaṭiti rasāpakarṣaṁ na syād iti viśeṣaṇa-dānārtham eva, yatra punar dīyate na vākyāntaratvena tatraiva dūṣaṇam. asthāna-samāsaṁ kvacid guṇaḥ, krodhādy-asthāne 'pi yatra krodhādy-anukaraṇaṁ tatrety arthaḥ. garbhitam avaśya-viśeṣatvena prakṛta-vākye paripoṣakatve sa sati guṇaḥ. anye sarve duṣṭā eva.*

The word *avataṁsa* already means an ornament for the ear. Still, if the word *karṇa* is seen with it, its purpose is to cause the understanding that the ornament is clinging to the ear. The purport is that there is no fault. But a poet should not use such words. This is in accordance with the logic, "After cleaning up, it is better to stay away from dirt." If the usage of such terms is seen occasionally, it doesn't spoil the composition.

There are other expressions of that sort, indicated by the term "and so on" in the above *kārikā: śiraḥ-śekhara* (crest on the head), *śravaṇa-kuṇḍala* (earring on the ear), and *dhanur-jyā* (bowstring on a bow).

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485 *suratārambha-goṣṭhyādāv aślīlatvaṁ tathā punaḥ. tathā punar iti guṇa eva, yathā "kari-hastena sambādhe praviśyāntar-viloḍite, upasarpan dhvajaḥ puṁsaḥ sādhanāntar virājate." atra hi suratārambha-goṣṭhyām—"tāmbūla-dāna-vidhinā visṛjed vayasyāṁ dvy-arthaiḥ padaiḥ piśunayec ca rahasya-vastu" iti hi kāma-śāstra-sthitiḥ.* (*Sāhitya-darpaṇa* 7.17)

In the case of *muktā-hāra* (necklace of pearls), the sense is that the necklace is intermingled with other jewels. In *puṣpa-mālā* (garland of flowers), the idea is that the garland was strung with excellent flowers. This is because the words *hāra* and *mālā* already connote pearls and flowers respectively. In regard to those two expressions, the sense of "They should not be used" optionally applies. Expressions of that sort can be used on occasion because the poets used them, but expressions such as *pāda-nūpura* (anklet on the foot) and *jaghana-kāñcī* (a girdle on a woman's zone) should never be used.[486]

In *vācaṁ jagāda* (she spoke words) and the like, the term *vācam* (words) is used so that an adjective may accompany it.[487] **Without an adjective, stating *vācaṁ jagāda* is faulty because the sense of "words" is already included in the meaning of the verbal root. Some say there is no need of *vācam* at all because an adjective can be turned into an adverb, but that is wrong because many adjectives in the same sentence would have to be turned into adverbs, and using many adverbs does not convey astonishment. Similarly, the expression *padbhyāṁ gacchati* (he goes with two feet) is not faulty when an adjective is used.**

The fault called *nirhetu* (*hetu-hata,* lacking an explanation) (10.114) is not a fault when the meaning is well-known. No explanation is needed when the idea is immediately understood because of the renown.

Among the faults beginning from *śruti-kaṭu,* there is no fault if the context is a citation. On account of the suitability of the speaker, and so on, sometimes even a fault is a quality, and sometimes a so-called fault is neither a fault nor a quality. For instance, if the speaker is a grammarian or if the context is *raudra-rasa* (anger) or *vīra-rasa* (chivalry), the faults beginning from *śruti-kaṭu* might not be faulty even in the absence of a

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486 *Jaghana* means "a woman's zone" and *kāñcī* means "a girdle on a woman's zone."

487 In this regard, Viśvanātha Cakravartī gives the following sentence as a faultless example: *madhurāṁ vācaṁ jagāda,* "He spoke sweet words."

citation. If there is no *rasa,* sometimes a fault is neither a quality nor a fault. In *śleṣa* and so on, *aprayukta* (not in use) (10.35 etc.) and *nihatārtha* (obstructed meaning) (10.36 etc.) are not faulty. *Aślīla* (unpleasant) is not faulty when the speaker is in *śānta-rasa.*

A respected author stated, "One should hint at secret topics with words that have double meanings." On the strength of this maxim, some writer (Viśvanātha Kavirāja) gives the verse that begins *kari-hastena sambādhe* as an example of nonfaulty *aślīla* (because the verse is spoken to persons who want to hear about *śṛṅgāra-rasa*):

kari-hastena sambādhe praviśyāntar-viloḍite
upasarpan dhvajaḥ puṁsaḥ sādhanāntar virājate

"Having entered in the midst of the agitated crowd of the enemy army with the help of the elephant's trunk, the hero's banner kept moving. It was resplendent in the midst of that army." (*Sāhitya-darpaṇa* 7.17)

[As a double meaning, *kari-hastena sambādhe* (in the crowd by means of an elephant's trunk) also means "in the vagina with the membrane of an elephant."] That is bad: It is a fault related to the meaning (*artha-doṣa*) because it is unpleasant (*aślīla*).

If the said secret topic (such as *śṛṅgāra-rasa*) is expressed with its own word, the fault is just that (*śabda-vācyatva*) (10.127), but it is not unpleasant (*aślīla*).

Sometimes, even the fault called *sandigdha* (ambiguous) is a quality, for example when it conveys the *aprastuta-praśaṁsā* ornament (indirect expression) or the *vyāja-stuti* ornament (artful praise).

The fault called *apratīta* (not understood) is actually a quality when there is just a slight indication of what meaning is conveyed and what conveys it (for example when both the

speaker and the hearer are knowledgeable of the topic). The fault called *grāmya* (vulgar is a quality in the words of a buffon or of a person who has a base nature.

***Nyūna-pada* (*hīna-pada,* missing word) (10.83) is a quality when there is great joy, great sorrow, or much intoxication. Sometimes it is neither a quality nor a fault. *Adhika-pada* (redundant word) (10.83) is a quality when the sense is dejection (*viṣāda*) and so on. This was said earlier (10.102), and it is especially true in intoxication.**

***Kathita-pada* (repetition of a word) (10.83) is a quality in *lāṭa anuprāsa,* in *arthāntara-saṅkramita-vācya,* and when there is a reiteration of the noun (Commentary 10.103).**

***Patat-prakarṣa* (declining eminence) (10.86) is actually a quality when there is a gradual decrease of anger, and so on, and when there is a different *rasa* in a different part of the text.**

***Samāpta-punar-ātta* (10.32; 10.86) is neither a fault nor a quality when the addition of a modifier does not diminish the relishment or when what is added afterward makes a whole new sentence.**

***Asthāna-stha-samāsa* (a compound in the wrong place) (10.99) is a quality when there is an imitation of anger, and so on, even in a circumstance that is unfit for real anger and so on. *Garbhita* (parenthesis) is a quality when, as a needed predicate clause, it enhances the contextual meaning. All other faults are faults.**

10.127
atha rasa-doṣān āha,

Now he enumerates the faults pertaining to the *rasa:*

rasānāṁ śabda-vācyatvaṁ sthāyināṁ vyabhicāriṇām
vibhāvasyānubhāvasya vyaktau kaṣṭā ca kalpanā (18)
pratiloma-vibhāvādi-graho dīptir abhīkṣṇaśaḥ
vṛthā-vistāra-hrāsau ca tathāṅgasyātivistṛtiḥ (19)
aṅgino 'nabhisandhānaṁ prakṛtīnāṁ vyatikramaḥ
anaṅgasya prakaṭanaṁ rasa-doṣā ime smṛtāḥ (20)

rasānām—the *rasas'; śabda*—of the word;*vācyatvam*—being the state of the literal meaning; *sthāyinām*—the *sthāyi-bhāvas'*; *vyabhicāriṇām*—the *vyabhicāri-bhāvas'*; *vibhāvasya*—of *vibhāva; anubhāvasya*—of an *anubhāva; vyaktau*—in regard to the manifestation; *kaṣṭā*—is difficult to understand; *ca*—and; *kalpanā*—the idea; *pratiloma*—which is adverse; *vibhāva-ādi*—a *vibhāva* and so on; *grahaḥ*—perceiving; *dīptiḥ*—brightness; *abhīkṣṇaśaḥ*—constantly; *vṛthā*—useless; *vistāra*—expansion; *hrāsau*—diminution; *ca*—and; *tathā*—in that way; *aṅgasya*—of something that is secondary; *ativistṛtiḥ*—excessive elaboration; *aṅginaḥ*—to something that is primary; *anabhisandhānam*—lack of speech; *prakṛtīnām*—of the categories; *vyatikramaḥ*—contrariety; *anaṅgasya*—something that is not a limb [of *rasa*]; *prakaṭanam*—manifesting; *rasa-doṣāḥ*—faults in relation to *rasa; ime*—these; *smṛtāḥ*—are known [from the tradition].

These are the faults in relation to *rasa:*
(1) ***rasa-śabda-vācyatva*** (mentioning a *rasa* by name), (2) ***sthāyi-bhāva-śabda-vācyatva*** (mentioning a *sthāyi-bhāva* by name), (3) ***vyabhicāri-śabda-vācyatva*** (mentioning a *vyabhicāri-bhāva* by name), (4) ***kaṣṭa-kalpanā-vibhāva-vyakti*** (the manifestation of a *vibhāva* is understood with difficulty), (5) ***kaṣṭa-kalpanā anubhāva-vyakti*** (the manifestation of an *anubhāva* is understood with difficulty), (6) ***pratiloma-vibhāvādi-graha*** (taking an adverse *vibhāva* and so on), (7) ***abhīkṣṇaśo dīpti*** (heightening a *rasa* again and again), (8) ***vṛthā-vistāra*** (expounding an unexpected subject

matter), (9) ***vṛthā-hrāsa*** (useless diminution, i.e. unexpected interruption), (10) ***aṅgasya ativistṛti*** (excessive elaboration on a secondary subject matter), (11) ***aṅginaḥ anabhisandhāna*** (not taking interest in the main aspect), (12) ***prakṛti-vyatikrama*** (discrepancy in the description of the nature), and (13) ***anaṅgasya prakaṭana*** (mentioning something that is not an aspect).

10.128

tatra rasānāṁ śabda-vācyatvaṁ yathā,

An example of *rasa-śabda-vācyatva*
(mentioning a *rasa* by name):

rādhā-mādhavayor eva
śṛṅgāraḥ śruti-rocanaḥ
vaidagdhyaṁ yatra paryāptaṁ
kṛtārthaś ca manobhavaḥ

rādhā-mādhavayoḥ—of Rādhā and Mādhava; *eva*—only; *śṛṅgāraḥ*—the romance; *śruti*—to the ears; *rocanaḥ*—gives a liking; *vaidagdhyam*—cleverness; *yatra*—in which [romance]; *paryāptam*—is complete; *kṛta-arthaḥ*—successful; *ca*—and; *manaḥ-bhavaḥ*—desire.

The romance between Rādhā and Mādhava delights the ears. In this love, cleverness reaches its pinnacle and the heart's desires become fulfilled.

atra śṛṅgāra-śabdaḥ kintu "vilāsaḥ śruti-rocanaḥ" iti pāṭhyam. evaṁ rasādi-śabdaś ca, evaṁ vīrādayaś ca. rasādīnāṁ śṛṅgārādi-paratva eva doṣaḥ, na tv āsvādādi-paratve tasya nānārthatvāt tena sa-raso rasavān rasika ity-ādau na doṣaḥ.

Here the fault is that the word *śṛṅgāra* (romance) is used to designate the *rasa.* The word should be changed to *vilāsa* (pastimes). The same applies to the word *rasa* and to words such as *vīra-rasa.*

The word *rasa* is faulty only when it denotes a *rasa* in this context, not when it has another sense, such as relishment. Thus the terms *sarasa* (elegant), *rasavān* (he who has *rasa*), *rasika* (connoisseur) and the like are not faulty in this matter.

10.129

[This is *sthāyi-bhāva-śabda-vācyatva* (mentioning a *sthāyi-bhāva* by name):]

candanānila-candrāṁśu-
puṁs-kokila-kala-svanaiḥ
mādhavyāṁ rajanau rādhā-
kṛṣṇayo ratir aidhata

candana—from sandalwood trees; *anila*—[on account of] the breeze; *candra*—of the moon; *aṁśu*—[on account of] the rays; *puṁs-kokila*—of male cuckoos; *kala-svanaiḥ*—on account of the sweet sounds (i.e. chirping); *mādhavyām*—related to Vaiśākha (April-May); *rajanau*—on the night; *rādhā-kṛṣṇayoḥ*—of Rādhā and Kṛṣṇa; *ratiḥ*—the love; *aidhata*—blazed.

On Vaiśākha nights, the love of Rādhā and Kṛṣṇa blazed due to the breeze from sandalwood trees; moonrays; and the sweet chirping of male cuckoos.

atra rateḥ sthāyinaḥ śabda-vācyatvaṁ, tena "prītir aidhata" iti pāṭhyam. yatra rati-śabdasya sthāyitā na pratīyate, tatra na doṣaḥ, yathā bhagavati ratir astu.

Here the word *rati* (love) is used in the meaning of *sthāyi-bhāva* in that context. The word *rati* should be changed to *prīti.* The usage of the word *rati* is not faulty when it does not have the sense of *sthāyi-bhāva.* An example is in Bhīṣma's prayers: *bhagavati ratir astu me,* "May I have affection for the Lord" (*Bhāgavatam* 1.9.39).

10.130

[An example of *vyabhicāri-śabda-vācyatva* (mentioning a *vyabhicāri-bhāva* by name):]

ādarśe sva-mukhāloke
vismayotphulla-locanā
daivād āgatam ālokya
kṛṣṇaṁ rādhā hriyaṁ dadhe

ādarśe—in a mirror; *sva-mukha*—of Her face; *āloke*—when there was a vision; *vismaya*—on account of amazement; *utphulla*—are expanded; *locanā*—[She became] one whose eyes; *daivāt*—on account of good fortune (i.e. by chance); *āgatam*—who had come; *ālokya*—seeing; *kṛṣṇam*—Kṛṣṇa; *rādhā*—Rādhā; *hriyam*—shyness; *dadhe*—assumed.

Seeing Her face in a mirror, Rādhā's eyes bloomed out of amazement. Then, noticing Kṛṣṇa who had arrived by chance, She became bashful.

atra hrīr vyabhicāri-bhavaḥ. "daivād āgataṁ hariṁ vīkṣya rādhā nata-mukhī babhau" iti śuddham.

Here the word *hrī* is used to designate that *vyabhicāri-bhāva* (*lajjā* or *vrīḍā*). The second half of the verse should be changed to: *daivād āgataṁ hariṁ vīkṣya rādhā nata-mukhī babhau*, "Upon seeing Hari, who had arrived by chance, Rādhā lowered Her face and looked splendid."

10.131

yatra tu sva-sva-vyāpāreṇa lajjādayo vyabhicāriṇo bodhayituṁ na śakyante, sva-śabda-vācyatayaiva pratīyante, tatra na doṣaḥ. yathā "tasyās trapā-bhaya" ity-ādi. atra trapādīnāṁ vyañjaka-śabdopādāne unmādādibhiḥ sahāropyāropaka-bhāvo na ghaṭate.

However, a *vyabhicāri-bhāva* can be mentioned by using the word that denotes it when stating an effect of that *vyabhicārī* would not bring about an understanding of the *vyabhicārī.*

For example:

tasyās trapā-bhaya-viṣāda-viveka-dhairya-
dainyābhilāṣa-bhara-korakitaḥ kaṭākṣaḥ
unmāda-moha-mada-dāha-visarpa-śūla-
tṛṣṇānvito jvara ivātmani me praviṣṭaḥ

Rādhā's sidelong glance is filled with the flower buds of an abundance of shyness, fear, languor, discernment, steadfastness of the heart, meekness, and longing. It pierced My heart like a fever accompanied with madness, stupefaction, intoxication, burning, itching, acute pain, and thirst. (5.257)

In this verse, if the words beginning from *trapā* (shyness) were replaced with expressions (such as looking down, which makes no sense in an eye) that are suggestive of those *vyabhicārīs,* there could not be a relation of superimposition between those terms and the words starting from *unmāda* (madness).

COMMENTARY

For instance, Rādha's shyness (*trapā*) causes a superimposition (*āropaka*) in the sense that its effect is imagined to be Kṛṣṇa's madness (*unmāda*).

10.132

yatrānyonyaṁ hetu-hetumad-bhāvas tatra ca na doṣaḥ. yathā,

Moreover, there is also no fault when there is a mutual relationship of cause and effect among the stated *vyabhicāri-bhāvas.* For instance:

autsukyenājani capalatā hrīs tayā prādurāsīt
citte glāniḥ samajani tayā caitayābhūd vimarśaḥ
harṣas tena vyajani su-dṛśāṁ tena cāvega eva
prādurbhūtaḥ praviśati harau kauṇḍinīṁ rāja-dhānīm

autsukyena—on account of fervor; *ajani*—manifested; *capalatā*—fickleness; *hrīḥ*—shyness; *tayā*—because of that; *prādurāsīt*—

manifested; *citte*—in the heart; *glāniḥ*—witheredness; *samajani*—manifested; *tayā*—because of that [shyness]; *ca*—and; *etayā*—because of this [witheredness]; *abhūt*—occurred; *vimarśaḥ*—deliberating; *harṣaḥ*—joy; *tena*—because of that; *vyajani*—manifested; *su-dṛśām*—of beautiful girls; *tena*—because of that; *ca*—and; *āvegaḥ*—mental flurry; *eva*—only; *prādurbhūtaḥ*—manifested; *praviśati harau*—when Hari entered; *kauṇḍinīm*—related to Rukmiṇī; *rāja-dhānīm*—the capital.

When Hari entered Kuṇḍina, the capital of Vidarbha, in order to marry Rukmiṇī, fickleness arose in the beautiful women of the city due to their fervor; fickleness gave rise to shyness; that occasioned witheredness in their hearts; that created thoughtfulness; that induced joy; and that turned into a mental flurry.

atra guṇa eva.

This verse only has literary qualities.

10.133
vibhāvānubhāvayoḥ kaṣṭa-kalpanā vyaktir yathā,

An example of *kaṣṭa-kalpanā anubhāva-vyakti* (the manifestation of an *anubhāva* is understood with difficulty):

sā dakṣiṇe maruti vāti samudyatīndau
kṛṣṇaṁ vilokya racanām avaguṇṭhanasya
drāghīyasīṁ vidadhatī bhuja-valli-mūla-
vyaktāṁ payodhara-taṭīṁ punar āvavāra

sā—She (Rādhā); *dakṣiṇe*—southern; *maruti*—when the wind; *vāti*—was blowing; *samudyati indau*—when the moon was rising; *kṛṣṇam*—Kṛṣṇa; *vilokya*—after seeing; *racanām*—the arrangement; *avaguṇṭhanasya*—of the veil; *drāghīyasīm*—bigger; *vidadhatī*—making; *bhuja-valli*—of the arms [in the form of] creepers; *mūla*—at the base; *vyaktām*—which are manifest; *payaḥ-dhara*—of the breasts; *taṭīm*—the edge; *punaḥ*—more; *āvavāra*—covered.

When the moon was rising and the southern wind was blowing, Rādhā, seeing Kṛṣṇa, extended Her veil, thereby covering Her breasts even more, since their contour was visible at the base of Her creeper-like arms.

atroddīpana-vibhāvā ālambana-vibhāvāś cānubhāva-paryavasāyinaḥ sthitā iti kaṣṭa-kalpanā. evam anubhāvāś cālambana-vibhāva-paryavasāyitve duṣṭāḥ. ūhyam udāharaṇam.

What is difficult to imagine here is the exact *anubhāva* (effect) that Kṛṣṇa felt as a result of the *uddīpanas* (the moon, the southern wind) and the *ālambana* (Rādhā). Similarly, *kaṣṭa-kalpanā-vibhāva-vyakti* (the manifestation of an *ālambana* from *anubhāvas* is understood with difficulty) is faulty. An example can be inferred.

10.134

pratiloma-vibhāvādi-graho yathā,

An example of *pratiloma-vibhāvādi-graha* (taking an adverse *vibhāva* and so on):

mugdhe mā kuru mānaṁ
kalaya kaṭākṣeṇa puṇḍarīkākṣam
anila-tarala-nalinī-dala-
jala-kaṇam iva yauvanaṁ viddhi

mugdhe—O inexperienced girl; *mā kuru*—don't do; *mānam*—pique; *kalaya*—please amuse; *kaṭa-akṣeṇa*—by means of a sidelong glance; *puṇḍarīka-akṣam*—Puṇḍarīkākṣa (i.e. Kṛṣṇa, "whose eyes resemble white lotuses"); *anila*—on account of the wind; *tarala*—which is fickle; *nalinī*—of a lotus; *dala*—on a petal; *jala*—of water; *kaṇam*—a drop; *iva*—[is fickle] like; *yauvanam*—youthfulness; *viddhi*—please know.

Simple girl, stop your *māna* and amuse Puṇḍarīkākṣa with a sidelong glance. You should know that youthfulness is fickle like a drop of water on a petal of a lotus swinging in the wind.

atra śṛṅgāre pratilomasya śāntasyānityatā-prakāśana-rūpo vibhāvas tat-prakāśitaś ca nirveda iti duṣṭam. evaṁ śṛṅgāre śāntānubhāvaś ca pratilomatayā duṣṭaḥ.

Reminding her about the nondurability of youth is a *vibhāva* (*uddīpana*) of *śānta,* a *rasa* adverse to *śṛṅgāra,* the contextual topic (this is *pratiloma-vibhāva-graha*).

In addition, the *vyabhicāri-bhāva* called *nirveda* (indifference toward material life) becomes apparent because of that nondurability (this is *pratiloma-vyabhicāri-graha*).

Similarly, in the context of *śṛṅgāra,* an *anubhāva* of *śānta* is considered faulty due to being adverse (this is *pratiloma anubhāva-graha*).

COMMENTARY

A similar verse is text 4.6.

10.135

abhīkṣṇaśo dīptiḥ, punaḥ punar ekasyaiva rasasyaujjvalyaṁ, yathā kumāra-sambhave rati-vilāpe. vṛthā-vistāro 'kāṇḍe prathanaṁ veṇī-saṁhāre dvitīye 'ṅke aneka-saṅkṣaye pravṛtte bhānumatyā saha duryodhanasya śṛṅgāra-varṇanam. vṛthā-hrāso 'kāṇḍe chedo, yathā vīra-carite dvitīye 'ṅke rāghava-bhārgavayor vīra-rase "kaṅkaṇa-mocanāya gacchāmi" iti rāghavoktau. aṅgasyātivistṛtir, yathā hayagrīva-vadhe hayagrīvasya. aṅgino 'nabhisandhānaṁ ratnāvalyāṁ caturthe 'ṅke bābhravy-āgamane sāgarikā-vismṛtiḥ. prakṛtīnāṁ vyatikramas tu yathā—prakṛtayas tāvat divyā adivyā divyādivyāś ca, tathā dhīrodāttādīnāṁ prāg uktānāṁ caturṇām uttamā madhyamā adhamāś ca. atrottama-prakṛter madhyamādhama-prakṛtikatvena varṇanaṁ, madhyamādhama-prakṛtikayor uttama-prakṛtikatve varṇanam, adhamasya madhyamatvena madhyamasyādhamatvena ca varṇanaṁ duṣṭam.

The fault called *abhīkṣṇaśo dīpti* signifies "heightening a *rasa* again and again." An example is in *Kumāra-sambhava,* in Rati's lamentation.

The fault called *vṛthā-vistāra* means *akāṇḍe prathana* (emphasizing a *rasa,* out of place).An example is in *Veṇī-saṁhāra:* In the second act, when much destruction is going on, there is a description of the romance between Duryodhana and Bhānumatī.

The fault called *vṛthā-hrāsa* means *akāṇḍe cheda* (interrupting the *rasa* on the wrong occasion). An example is in *Vīra-carita:* When the *vīra-rasa* between Rāma and Paraśurāma is taking place, Rāma says: "Sir, I am going to untie My nuptial bracelet."

An example of *aṅgasya ativistṛti* (excessive elaboration on a secondary subject matter) is the description of Hayagrīva in *Hayagrīva-vadha.*

An intance of *aṅginaḥ anabhisandhāna* (not taking interest in the main aspect) is in the fourth act in *Ratnāvalī:* Sāgarikā does not pay attention to Bābhravya when he arrives.

Regarding the fault called *prakṛti-viparyaya* (discrepancy in the description of the nature): The natures are these three kinds: *divya* (divine), *adivya* (not divine) and *divyādivya* (both divine and nondivine). In addition, the three divisions of *uttama* (elevated), *madhyama* (ordinary) and *adhama* (lowly) apply to the aforementioned four types of heros: *dhīrodātta, dhīroddhata, dhīra-lalita* and *dhīra-śānta.* Thus a fault occurs when the description of the nature of the person is contrary to their actual nature. For instance, the description of someone who has an elevated nature as someone who has either an ordinary nature or a lowly nature is faulty.

10.136

uttama-devatānāṁ pārvatī-parameśvarādīnāṁ śṛṅgāra-varṇanaṁ ca na kāryam, yat tu kṛtaṁ kālidāsādibhis tad duṣṭam. tad-varṇanaṁ hi sva-pitroḥ śṛṅgāra-varṇanam iva. śrī-keśavayor apīti kecit. kecit tu varṇayanti tayor īśvaratvād devatātvaṁ neti. varṇanaṁ yathā "viparī-a-ra-e lacchī" ity-ādi "andhatvam andha-samaye" ity-ādi ca. rādhā-mādhavayos tu varṇanīyam eva, sarveśvareśvaratvena

devatātvābhāvāt. vidhi-vākyaṁ ca—vikrīḍitaṁ vraja-vadhūbhir idaṁ ca viṣṇoḥ, śraddhānvito 'nuśṛṇuyād atha varṇayed yaḥ" ityādi. kintu yatra yatrānaucityaṁ pratīyate tat tad eva na varṇanīyam iti bhāvaḥ. uktaṁ hi dhvani-kṛtā, "anaucityād ṛte nānyad rasa-bhaṅgasya kāraṇam, prasiddhaucitya-bandhas tu rasasyopaniṣat parā" iti.

A description of the intimate romance between topmost *devatās* such as Pārvatī and Śiva should not be done. What Kālidāsa did is wrong. He is not alone in this matter. Depicting the intimate romance between Pārvatī and Śiva is like depicting the intimate romance between one's parents. Some say the same applies to Lakṣmī and Nārāyaṇa. Other scholars depict Their romance, but only because They are gods in the highest sense; they do not consider Them demigods. This is an example of such a description:

viparīarae lacchī bamhaṁ daṭṭhūṇa ṇāhi-kamala-ṭhṭhaṁ
hariṇo dāhiṇa-ṇaaṇaṁ rasāulā jhatti ḍhakkei
(Prakrit language)

viparīta-rate lakṣmīr brahmāṇaṁ dṛṣṭvā nābhi-kamala-stham
harer dakṣiṇa-nayanaṁ rasākulā jhaṭiti ḍhaukate
(Sanskrit rendering)

"During intercourse in reverse, Lakṣmī suddenly saw Brahmā, who was seated on the lotus originating from Viṣṇu's navel. Overcome by sensual relishment, she at once covered His right eye." (*Kāvya-prakāśa,* verse 137)

This is another such example:

andhatvam andha-samaye badhiratvaṁ badhira-kāla ālambya
śrī-keśavayoḥ praṇayī prajāpatir nābhi-vāstavyaḥ

"Assuming blindness at a time appropriate for blindness and deafness at a time appropriate for deafness, Brahmā, seated on the lotus, felt love for Lakṣmī and Nārāyaṇa." (*Āryā-saptaśatī, a-kāra-vrajyā* 8)

But there is no question that descriptions of the intimate romance between Rādhā and Mādhava should be made, because They are not *devatās* since They are the gods of gods. The authoritative statement is:

vikrīḍitaṁ vraja-vadhūbhir idaṁ ca viṣṇoḥ
śraddhānvito 'nuśṛṇuyād atha varṇayed yaḥ
bhaktiṁ parāṁ bhagavati pratilabhya kāmaṁ
hṛd-rogam āśv apahinoty acireṇa dhīraḥ

"An intelligent person who has faith and who hears and then describes this romance between Kṛṣṇa and the *gopīs* will achieve the topmost devotion unto the Lord and quickly, without delay, deliver himself from lust, the disease of the heart." (*Bhāgavatam* 10.33.39)

However, no such description should occur whenever some sort of inappropriateness is apparent. That was stated by the Dhvanikāra:

anaucityād ṛte nānyad
rasa-bhaṅgasya kāraṇam
prasiddhaucitya-bandhas tu
rasasyopaniṣat parā

"Other than inappropriateness, there is no cause of the disruption of the relishment. A literary construction based on a well-known appropriateness is the highest secret teaching for the relishment of a *rasa*." (*Dhvany-āloka* 3.14)

10.137

anaṅgasya rasānupakārakasya prakaṭanaṁ duṣṭam. ūhyam udāharaṇam.

The fault called *anaṅgasya prakaṭana* (mentioning something that is not an aspect) means something that does not assist the *rasa* is emphasized. An example can be inferred.

10.138

ekāśrayatve rasayor na virodhaḥ pravartate
bhinnāśrayatve virodhaḥ śānta-śṛṅgārayor yathā (21)

eka-āśrayatve—when there is only one scope[488]; *rasayoḥ*—of two *rasas; na*—not; *virodhaḥ*—incompatibility; *pravartate*—is produced; *bhinna-āśrayatve*—when the spheres of activity are different; *virodhaḥ*—incompatibility; *śānta-śṛṅgārayoḥ*—of *śānta-rasa* and *śṛṅgāra-rasa; yathā*—like.

Just as in certain cases there is no incompatibility between two *rasas* in the same scope, so *śānta-rasa* and *śṛṅgāra-rasa* are not incompatible if they are located in separate scopes.

ekāśrayatve hāsya-śṛṅgārayoḥ, adbhuta-hāsyayoś ca, adbhuta-śṛṅgārayor vīra-karuṇayor na virodha eva. śānta-śṛṅgārayoḥ śṛṅgāra-karuṇayoḥ, śṛṅgāra-bībhatsayoḥ kevalaṁ virodha eva. śṛṅgāra-karuṇayor aṅgāṅgi-bhāve na doṣaḥ. yathā—vana-vāsa-stha-sītāyā garbha-darśanāt prāk-śṛṅgāra-smṛtiḥ. atra karuṇo 'ṅgī śṛṅgāro 'ṅgam.

When the scope is one and the same, there is no incompatibility between *hāsya* and *śṛṅgāra, adbhuta* and *hāsya, adbhuta* and *śṛṅgāra,* and *vīra* and *karuṇa,* but there is incompatibility between *śānta* and *śṛṅgāra, śṛṅgāra* and *karuṇa,* and *śṛṅgāra* and *bībhatsa.* However, there is no fault if *śṛṅgāra* and *karuṇa* have the roles of *aṅga* and *aṅgī.* For example: "Upon seeing the womb of Sītā, who was residing in the forest, there occurred a remembrance of her previous amorous pastimes." Here *karuṇa* is the *aṅgī* and *śṛṅgāra* is the *aṅga.*

10.139

śānta-śṛṅgārayoḥ kvacin na doṣaḥ, yathā—nirvāṇa-nimba-rasam eva pibanti kecid bhavyā na te rasa-viśeṣa-vido vayaṁ tu, śyāmāmṛtaṁ madana-manthara-gopa-rāmā-netrāñjalī-

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488 Viśvanātha Cakravartī glosses *ekāśrayatve* as *eka-viṣaye,* and *bhinnāśrayatve* as *bhinna-viṣaye.*

culukitāvasitaṁ pibāmaḥ. atra pūrvārdhe śāntaḥ, parārdhe śṛṅgāraḥ, tathāpi śuddham, śāntasya nyak-kṛtatvāt śṛṅgāra eva puṣṭaḥ. prāg-ukta-lakṣaṇasya rasasyānanda-svarūpatvena pratipādite caikye rasasya rasena virodha iti yad iha pratipādyate tat tu sāmagrī-bhūtasya sthāyy-āder eva na tu rasasya.

Similarly, sometimes there is no fault in combining *śānta* and *śṛṅgāra.* For instance:

nirvāṇa-nimba-rasam eva pibanti kecid
bhavyā na te rasa-viśeṣa-vido vayaṁ tu
śyāmāmṛtaṁ madana-manthara-gopa-rāmā-
netrāñjalī-culukitāvasitaṁ pibāmaḥ

nirvāṇa—[in the form] of the bliss of Brahman; *nimba*—bitter like a *nimba* leaf; *rasam*—the juice; *eva*—only; *pibanti*—drink; *kecit*—some; *bhavyāḥ*—righteous people; *na*—are not; *te*—they; *rasa*—of *rasa; viśeṣa*—of the speciality; *vidaḥ*—knowers; *vayam*—we; *tu*—but; *śyāma*—of Śyāma; *amṛtam*—the nectar; *madana*—on account of Cupid; *manthara*—who are indolent; *gopa-rāmā*—of the *gopīs; netra-añjalī*—for the eyes [in the form of] cupped hands (open hands placed side by side and slightly hollowed in order to hold the nectar); *culukita*—made into a mouthful; *avasitam*—and ascertained[489]; *pibāmaḥ*—we drink.

"Some righteous persons drink the bitter *nīm* juice of the bliss of Brahman. They don't know about the excellence of Rasa. We, however, drink the nectar of Śyāma: The *gopīs* who are indolent due to Cupid think it belongs to them. This nectar turns out as a mouthful relished in the cupped hands of their eyes."

In this verse, the first half features *śānta* and the second *śṛṅgāra.* Still, that is proper because *śṛṅgāra* is valued by belittling *śānta.*

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489 Viśvanātha Cakravartī: *vayaṁ tu madanena mantharā yā gopāṅganā-netrāñjali-rūpā rasanā tayā culukitam āsvāditaṁ tata evāvasitaṁ tābhiḥ svīyatvena niścitaṁ yat śyāmāmṛtaṁ tat pibāmaḥ. saidābāda-nivāsi-śrī-viśvanāthākhya-śarmaṇā | cakravartīti nāmneyaṁ kṛtā ṭīkā subodhinī ||*

The incompatibilities expounded here between one *rasa* and another only relate to a *rasa* which is a *sthāyi-bhāva* that has all its constituent parts, not to *rasa* which is rapture, because in the definition of *rasa* it was explained that its nature is bliss, therefore Rasa is one.

ity alaṅkāra-kaustubhe doṣa-pradarśano nāma daśamaḥ kiraṇaḥ. samāpto 'yaṁ granthaḥ.

Thus ends the tenth ray in *Alaṅkāra-kaustubha,* entitled "an analysis of faults." The treatise ends here.

Appendix I

The Details in Each Chapter

First Ray

Second Ray

Third Ray

Fourth Ray

Fifth Ray

Sixth Ray

Seventh Ray

Ninth Ray

Tenth Ray

Appendix II

The Ornaments of Meaning in Alphabetical Order